

The Mirror's Summary of the Season



THE NEW YORK
**DRAMATIC
MIRROR**



JULY 1, 1916

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THE CALL OF THE COUNTRY

APR 17 1917

219354



Ira L. Hill's Studio, N. Y. C.
Though she is appearing in "The Boomerang," Martha Hedman occasionally
finds time to write a letter



THE NEW YORK DRAMATIC MIRROR



ESTABLISHED JANUARY 4, 1879

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THE MIRROR'S SUMMARY OF THE SEASON

One Hundred and Fifty Productions Staged in a Season Regarded as the Most Satisfactory and Prosperous of Recent Times—Thirty-six Reach One Hundred Performances—Many Significant Features

By LOUIS R. REID

A RETROSPECTIVE survey of the season of 1915-16 shows, as its outstanding fact, that the theater possesses greater vitality and resourcefulness in recovering from widespread disaster than, perhaps, any other field of endeavor. Following a year in which the number and importance of the misfortunes recorded were without a parallel in the history of the American stage, the season just drawn to a close, can be called, without fear of contradiction, the most satisfactory and prosperous of recent times. This is a remarkable achievement, indeed, when one considers the ever-increasing competition of the films, the absence of any genuinely distinctive work from our leading playwrights, and the uncertain attitude of the playgoing public toward amusements in general.

It was natural to suppose that the producers, discouraged by the costly failures of the preceding season, would pursue a cautious and conservative policy, taking into account the unproductiveness of the foreign play market, the possible continuance of a retrenchment plan on the part of the public, and that no demand of a particular class of plays existed. But no sooner were their activities brought to a close when they began to make varied and elaborate preparations for the coming season. That their confidence has been justified is proven by the fact that their productions, whenever meritorious, recorded in most every case, a substantial profit.

This unusual degree of prosperity and industry is undoubtedly due in great part to the unprecedented boom in war stocks. It has often been said that when Wall Street prospers, the theater prospers. However, the relaxation which the playhouse affords as a means of counteracting mental depressions caused by the war must also be taken into consideration. Bialto philosophers have consistently maintained during the last three months that no play, provided it was well staged and well acted, could fail this season.

Long Runs Well Distributed

One hundred and fifty productions constitute the year's record to July 1, as against 187 last season. Here is eloquent testimony of the theater's better fortune, for it is failures which drive producers to greater activity. David Belasco has made but one production, "The Boomerang," in New York this season. When you consider, however, that this play has already shown a profit of \$400,000 and that it continues to attract crowded houses, it is easy to understand Mr. Belasco's reluctance to remove it from the stage in order to attempt a new production. Not within our memory has such a large number of long runs been established, and, singularly, they have been almost equally distributed among the producers. In addition to Mr. Belasco and "The Boomerang," Cohan and Harris are represented by "The Great Lover" and "Hit the Trail Holiday"; the Shuberts by "The Blue Paradise"; A. H.

Woods by "Common Clay" and "Abe and Mawruss"; Oliver Morosco by "The Unchastened Woman" and "The Cinderella Man"; Selwyn and Company by "Fair and Warner"; The Charles Frohman Company by "Sybil"; Corey, Williams and Riter by "Erstwhile Susan"; Elisabeth Marbury by "Very Good Eddie"; Arthur Hammerstein by "Katinka"; Charles Dillingham by "Hip Hip Hooray," and Charles Hopkins by "Treasure Island."

Of the 150 productions staged, thirty-seven have been established as successes, taking 100 performances as the standard. Last year but thirty-five productions passed this exclusive mark. In the whole summary only thirty revivals are recorded, leaving a total of 120 new productions. Surviving on July 1 are fifteen productions, twelve of which are by native authors.

Features of the Season

The 1915-16 season presents a number of features, the most significant of which are the organization of many new producing firms, Miss Grace George's successful establishment of a repertory policy at the Playhouse, the universal tribute to Shakespeare, and the demonstration that the classic poetic drama can pay when intelligently presented, the decline of public interest in war plays, the artistic and material development of the Washington Square Players, the affiliation of the Actors' Equity Association with federated labor, the managerial controversies over regulating the sale of theater tickets, and the heavy invasion of foreign actors.

Bringing courage, independence, and an intellectual capacity this new generation of producers has established new ideas, created new standards, and substituted enthusiasm and radicalism for contentment and conservatism. Chief among this group is John D. Williams, who successfully presented Galsworthy's sociological drama, "Justice," against the almost universal advice of the older and more experienced producers. The production of "Justice" had the advantage of timeliness, but it is doubtful if this advantage played any considerable part in its success. The play, convincing in its logic, vital in its characterization, tragic in its force, remains the most powerful drama that has been presented in New York in recent years.

John D. Williams is also the member of another firm which had its beginning in the season just closed. With Madison Corey, formerly general manager for Henry W. Savage, and Joseph Riter, a Pittsburgh capitalist and theatrical manager, he organized the firm of Corey, Williams and Riter. This firm started an auspicious career last January with the production of "Erstwhile Susan," a comedy of Pennsylvania-Dutch life, which served to bring Mrs. Fiske back to the New York stage in a delightfully quaint characterization.

Other new firms include the Times Producing Company, which opened its first season with the presentation of "The Girl

Who Smiles"; Moffatt and Pennell, who formed a partnership to produce Augustin MacHugh's farce, "Search Me"; the David Chanler Company, which presented a beautifully staged revival of "Romeo and Juliet"; Sargent Aborn, who entered the field of dramatic production with a drama called "Any House"; the Savoy Producing Company, which sprang into existence with a musical comedy entitled "Two Is Company," and the Stuyvesant Producing Company and the Orella Company, which respectively presented "Come to Bohemia," and "The Road to Mandalay." In addition, Arnold Daly sponsored a production of "The Angel in the House"; Brandon Tynan produced his own romantic comedy, "The Melody of Youth" and Robert Hilliard offered "The Pride of Race" under his own direction.

Miss George's Artistic Success

Grace George's successful establishment of a repertory policy at the Playhouse, stands out as the most artistic achievement of the year. Beginning her season with a revival of Langdon Mitchell's brilliant comedy of manners, "The New York Idea," she successively presented Henry Arthur Jones's "The Liars," George Bernard Shaw's satire on the Salvation Army, "Major Barbara"; James Bernard Fagan's play of newspaper life, "The Earth" and Shaw's "Captain Brassbound's Conversion." Of these "Major Barbara" and "The Earth" were new to the American stage. It was undoubtedly the production of the Shaw comedies that brought success to the Playhouse season, particularly that of the witty "Major Barbara," which arrived at a psychological moment when the manufacture of war munitions was a popular breakfast-table topic.

A convincing demonstration that Shakespeare can pay when intelligently presented, was brought out in the revivals staged by James K. Hackett and Viola Allen at the Criterion Theater and Sir Herbert Tree at the New Amsterdam. The playgoing public which, at first, displayed a good-natured tolerance, owing, perhaps, more to a surfeit, in the past, of shoddy productions than to any indifference to the Bard's works, began to evince a genuine and sincere interest. And we witnessed the interesting spectacle of a magnificent revival of the pageant-drama, "Henry VIII" drawing capacity houses for nine weeks. Besides "Henry VIII," Sir Herbert presented "The Merry Wives of Windsor" and "The Merchant of Venice."

As a contrast to the scenically heavy productions of the English actor-manager, James K. Hackett and Viola Allen revived "Macbeth" and "The Merry Wives" in the impressionistic forms of stage decoration. In spite of its pictorial appeal "Macbeth" suffered from miscasting and it was soon withdrawn in favor of "The Merry Wives." The latter, produced in the same style, proved a substantial success, due in a large measure to Thomas Wise's unctuous interpretation of Falstaff.

Other notable Shakespearean revivals

were "The Tempest," which the Drama Society presented at the Century Theater for a successful run of five weeks and "Othello," which a company of negro actors produced at their theaters in New York and Boston.

Little Interest in War Plays

Plays dealing with war themes have had no substantial message for the public. Rol Cooper Megrue's melodrama, "Under Fire," gained a certain popularity by means of a thrilling and picturesque trench scene. "Moloch," a tragedy on the futility of war, by Beulah Marie Dix did not draw sufficient patronage to warrant more than a three weeks' run. Hall Caine's "Margaret Schiller," a melodrama of a girl torn between love for her country and love for a man, proved forced and unconvincing, and "Stolen Orders," imported from Drury Lane, furnished ample evidence that theatrical producers cannot compete successfully with the motion picture manufacturers in the presentation of thrilling scenes on a gigantic scale.

The Washington Square Players have demonstrated that material success has not altered their purpose of "developing an artistic theater free from the taint of commercialism." During the season they presented sixteen short plays, grouped in four bills, drawing upon the authors of American and Continental dramatists for their material. It may be mentioned that their greatest successes, "Heiropa's Husband," by Philip Moeller, and "The Clod," by Lewis Beach, are of American origin. The organization has recently moved from the Bantbox to the Comedy theater.

At a meeting held in May the members of the Actors' Equity Association voted to affiliate their society with the American Federation of Labor. This action followed long agitation and was primarily decided upon as a means of obtaining so-called equitable contracts from the managers. The society has a membership of nearly 3,000 actors and actresses.

The agreement reached early in the season by the managers to eradicate the cut-rate ticket evil and regulate the price of theater seats was declared off in November after many stormy wranglings.

At no other time in its history has the American stage held such a large number of foreign actors. Most prominent in the list are Sir Johnston Forbes-Robertson, Sir Herbert Tree, Cyril Maude, Marie Tempest, Phyllis Nelson-Terry, Mrs. Langtry, Mrs. Patrick Campbell, Louis Calvert, Sam Sothern, Lawrence Grossmith, Frederick Ross, Lyn Harding, Derwent Hall Caine. In many instances entire companies were composed of foreign actors.

There has been no marked tendency in playwrighting that distinguished former seasons. Whereas, the dream or retrospective play was the dominating style of the previous year, this season we see every variety of dramatic entertainment offered in equal proportion, from comedies of sentiment like "The Cinderella Man" to plays

(Continued on page 9)

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POOR OLD SHAKESPEARE

THERE is but one way to account for the fatuity with which people pursue the subject of the BACON-SHAKESPEARE controversy—the irresistible spell which a mystery inspires in people with imaginations.

The world was content to let SHAKESPEARE alone until SCHLEGEL assigned him to the rank of the greatest dramatist of all time. From that day SHAKESPEARE was discovered and became the subject of all the vexations that beset famous men. There was little to know about the great man. The Roundheads had pretty well cleaned out the records of the English stage. To them SHAKESPEARE and his kind were just ordinary vagabonds. But this scarcity of information formed the incentive to research.

It was discovered that the bard's family wasn't up to a great poet's standard; at least the investigators could not establish a patent of nobility for their idol, and much that was turned up to illumine his life was traditional or pure fiction, and since their preconceived theories did not anywhere serve to piece out their ideal, they fell to speculating upon someone else as the true author of his works. In this way BACON was born.

We defy anyone to read the life of SHAKESPEARE by SYDNEY LEE without being seized by that vague fascination of wishing to patch up a pedigree for the author of "Hamlet." It is the irresistible spell of mystery that HOFFMANN and POE knew so well how to exploit. Theory after theory has been set up about SHAKESPEARE'S work, only to be toppled over by still another theory.

And now comes JOHN EHMANN of Cincinnati and discovers the hidden

identity of FRANCIS BACON in SHAKESPEARE'S doublet. It is fully as amusing and fully as unsubstantial as all other theories; if anything it is more ingenious. But it lacks the cohesion and ground-plan of probability of all its predecessors.

No one has yet satisfactorily answered the question, why LORD BACON should have concealed the authorship of the works, and why there is not a single direct allusion to him in the contemporary writers as the man who wrote SHAKESPEARE'S works under SHAKESPEARE'S name. To say that actors were vagabonds is humdrum. The players were fairly well regarded by the nobility, statutes which described them as vagabonds to the contrary notwithstanding. If tradition is worth anything, the great Queen herself prompted SHAKESPEARE to write "The Merry Wives of Windsor"; but whether true or not, the author of "King Lear," of "Hamlet" and "Macbeth" had no more cause to disguise his authorship than some of the best men among the nobility had cause to conceal their authorship of sonnets and poems.

To trace certain vague outlines of FRANCIS BACON'S name in conformations of the ornaments on the portrait bust of the bard by the usual distortions of reasonable facts, might as fitly be used to trace the trade mark of the tailor, for in principle BACON is as becoming a name for a man who wields the needle as for a man who sits on the judge's bench.

ON A HARVARD CORN

Editor, DRAMATIC MIRROR:

Sir:—As an always interested reader of THE MIRROR I should like to enquire what motive inspired your editorial disposing of Professor KITTEREDGE, and Harvard University. Were you anxious to prove a point; or was it merely—a sneer. Come, Sir! Confess you are ashamed of it. Professor KITTEREDGE, of course, requires no defense. Who can defend THE MIRROR?

Sincerely yours,
BOUCE SOUTHER.110 West 47th Street,
New York City.

THE MIRROR needs no defense. It prints nothing of which it is ashamed. It may be mistaken some times, as all are, even a Harvard man. The "point" in the editorial referred to by our esteemed correspondent, proves itself. Pro-

fessor KITTEREDGE was reported as treating his subject, "The Death of Shakespeare," in a humorous way. THE MIRROR protected the Professor in saying that he might have been inaccurately reported. The report on which the editorial was based did not contain a gleam or glint of humor, although we scanned the report microscopically. Nothing would have pleased THE MIRROR so much as the discovery of any humor in the address of any Harvard professor who takes himself seriously. And we insist that there was no intention to "sneer." To sneer at anything wearing a Harvard badge is *lese majeste*. THE MIRROR bows down to Harvard as the heathen who in his blindness bows before his idol, wood or stone. Didn't THE MIRROR confess that it might be an Indian in failing to grasp what Professor KITTEREDGE was "driving at" in his humorous address? What more would our correspondent have us do? Must we say, *peccata*? Or, as they say at Harvard, isn't this *quantum suff*?

BOOK NOTES

"THE ANTIQUE GREEK DANCE" by Maurice Emmanuel. Translated by Harriet Jean Boule. Illustrated with over 600 drawings after painted and sculptured figures, by A. Collombier and the author. New York: John Lane Company, Publishers. Cloth-bound. Pp. 394. Price, \$3 net; postage extra.

This is probably the most exhaustive as well as authoritative and illuminating work on the Greek dance accessible in the English language, and is published at a time that seems to invite such a representative work written by one who loved Greek art and the dance with a deep and understanding love. The author was a member of the Paris Conservatoire; the result of his studies was this book, published some years ago, as the translator informs us, and soon exhausted. In order to obtain a copy for translation, the author was compelled to search the old book shops of Paris.

In France the books were eagerly bought and treasured by artists, dancers, and teachers of dancing. Painters, sculptors, and actors were also quick to see its worth, as all of the expressional arts have a common foundation. Emmanuel's theory is that, while the anatomy of the body remains the same, the method of movements cannot alter, so that, fundamentally, the modern dance must obey the same laws as the antique.

The present edition of the work has presumably gained in interest and importance from the assistance of Dr. Marey, member of the Institute, and of M. Hansen, Master of the Ballet at the Opera, who aided the translator in supplying much of the material lacking. Other distinguished Frenchmen contributed to the elaboration of the English edition by their experience and professional counsel. Aside from the clear print and arrangement of the vast amount of matter, the hundreds of drawings and photographic representations and reproductions of examples of classic dancing in all its mobility and of figures illustrative of the modern ballet, the book contains three full-page half-tone reproductions of Greek vases, showing in frank and graphic details studies of ancient choreography. The author has cast aside all pseudo-authorities, modern and ancient, and turned direct to the Greek vases for his lights, the figures used in his studies covering a long period of time, a lapse of twelve centuries between the vases of Dipylon to the art objects of the Gallo-Roman period, many of which were copied from Hellenistic work. The thesis develops the art from its earliest stages to the strictly modern, and the reader and student traces by degrees the true significance of the dance. The work makes a direct appeal to all who are interested professionally, or, as laymen in the popular art of which it treats in so masterly a fashion.

"THE PLAY-ACTING WOMAN," by Guy Flemin. A Novel. New York: Longmans, Green & Co. Pp. 335. Price, \$1.35 net.

The author relates the story of a poor young Scotchman who went to Glasgow University and then to Oxford and became a barrister. The interest of the novel, however, centers in his love for a famous actress, Elsie Graham. They loved each other from childhood, though her affection was a well-kept secret, until he sees her for the last time on her deathbed, and she penitently recalls her unkindness to him on the occasion when he declared his love and she dismissed him, and then broke down and cried over it. "I thought then that I was so much older than you, Gavin. I remembered you, the boy stopping the pony like a little hero. But I'm not sure now that I was right. You see, I never loved anybody by myself, and you, Gavin."

EDITOR'S LETTER BOX

[Correspondent's asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. Questions regarding private life of players will be ignored. No questions answered by mail.]

BOSTON READER.—Mr. and Mrs. William P. Carleton are at Bristol, Mich.

J. R., Wheeling, W. Va.—Just at present we have no address for Walter Dale.

L. FINSKE, Michigan City, Ind.—The in care of the Metropolitan Opera House, New York City.

THOMAS NELSON AND SONS, New York City.—We regret that we have no information at all to give you concerning Marie Fountain.

S. M., New York City.—Brandon Tyman is a member of the Lambs Club. He will appear in vaudeville soon, and his route will be listed in the Vaudeville Dates Ahead.

J. M. ROBINSON, Brooklyn.—We have no record of James, Anna or Beatrice League.

A. MASON.—Wells Hawks was the general press representative for Charles Frohman, preceding John D. Williams.

J. S., Boston.—Address Mr. Rabinoff, book you refer to is "Who's Who in the Theater" (John Parker), published by Isaac Pitman and Son. (2) Madge Kennedy was born in Chicago and educated in California.

C. G. M., New York City.—Clara Mackin is still with the Portland, Me., Players. For a notice from Portland, Me., see THE MIRROR of June 24, on page 13.

S. S. G., New York.—Walter P. Richardson is with the Shubert stock, Minneapolis.

"HAMLET" GIVEN IN DENMARK

COPENHAGEN, June 25.—Under the auspices of the Authors' Society, and after many weeks of extensive preparations, the great open-air memorial performance of "Hamlet," in honor of the Shakespeare Tercentenary, took place last evening at the historic castle of Kronborg at Elsinore. It was the greatest dramatic event in the history of Elsinore. There were over 200 performers, including actors and singers and the chorus of the Royal Theater at Copenhagen.

The great tragedy was performed in the presence of the King and the royal family and a distinguished company, including the American Minister and the Legation staff. A number of prominent Americans, English, and French, also were in attendance. Altogether, there were several thousand spectators.

The scenes of the play were laid appropriately on the very spot where Shakespeare made Hamlet wander nightly between the old moss-covered bastions and the ancient fortress walls. A small theater was built between the two towers of arranged so as to make it appear a part of the ancient surroundings. To the right of the actors was laid out a small temporary graveyard and an imitation chapel was built, from which the body of Ophelia was borne in the traditional torchlight procession. The famous troupe of actors hired by Hamlet arrived on the stage in realistic fashion by a country road. They were dusty, and carried parcels, and were decorated with green leaves. This scene, in the gloriously fine evening, was wonderfully effective and poetic.

The performance of "Hamlet" was preceded by a prologue, written by M. Helgerode, brother of the Danish Minister of the Interior, which paid homage to Shakespeare. The prologue was followed by a lecture by Georg Brandes, the famous critic.

JULY 8th MIRROR A DAY LATE

THE MIRROR dated Saturday, July 8th, will be issued a day late; Thursday instead of Wednesday. This is due to the fact that Tuesday, July 4th, is a holiday.

START WORK ON THEATERS

Comedie Francaise and the Apollo to be Opened by the Shuberts on Nov. 1

Excavations have been started by the Shuberts for the two new theaters to be erected on West Forty-fifth Street, on the property adjoining the Hotel Astor. The larger of the two playhouses will be known as the Apollo. It will seat about 1,500 and will be under the management of the Shuberts.

The other theater will be known as the Comedie Francaise, and will be devoted to French drama acted by French artists. A lease has been signed whereby the Theater Francaise company will occupy the house for a period of ten years. Lucien Bonheur, who founded the company which played a season at the Berkeley Lyceum last winter, will be the director of the new theater.

Both playhouses will be opened on November 1.

NEW KALMAN OPERETTAS

Klaw and Erlanger to Produce "Czardas Princess" and "Little Miss Springtime"

Klaw and Erlanger have obtained the American rights to Emmerich Kalman's new operetta, "The Czardas Princess," one of the current successes in Budapest. The work derives its name from the characteristic Hungarian dance, the czardas. An adaptation of the Hungarian book will be made, and the piece will probably be presented here next season.

Klaw and Erlanger will produce Kalman's other new operetta, "Little Miss Springtime" in Atlantic City on August 28. The American adaptation is by Guy Bolton. The principals already engaged are Mary Robinson, Georgia O'Ramey, George MacFarlane, Jack Hazard, Charles McKinley, Flavia Arcaro, Jed Prouty and the dancing team of Fred Nice and Ada May Weeks.

AISTON TO BE ACTIVE

To Present Several Plays on New International Circuit

In conjunction with Wm. Wood and Will O. Wheeler, Arthur C. Aiston will send out next season to tour the "International" Circuit Carl Mason's new play, "For the Man She Loved," which was recently produced at the Hudson Theater, Union Hill. Mr. Mason is also the author of "The Other Wife," which is to be presented by Vaughan Glaser.

In addition to "For the Man She Loved," Mr. Aiston will be associated with Wm. Wood and H. R. Schiller in two companies to play "A Little Girl in a Big City"—one to tour the International Circuit—the other all the large Eastern and central one, two, and three-night stands. This play was one of last season's greatest successes upon the Stair and Haylin Circuit.

Negotiations are also pending for another play, which Messrs. Aiston and Woods will add to their list of attractions for the coming season. The bookings for the various companies will be handled by Arthur C. Aiston.

NEW BROOKS PRODUCTION

Dramatization by Zane Grey of His Novel, "The Border Legion," to be Presented

Joseph Brooks has made arrangements with Zane Grey, author of "The Riders of the Purple Sage" and other Western stories, to dramatize his latest novel, "The Border Legion," for production next season. Lawrence Marston, the stage director, will assist Mr. Grey in the dramatization. The play will be produced on a pretentious scale about January 1.

"AMBER EMPRESS" TO BE REVISED

"The Amber Empress," an operetta by Zuel Parenteau and Marcus C. Connelly, which was recently given a trial performance by Corey, Williams and Riter in New Haven, will not play a Summer engagement in Boston as planned. In its present form the book is deemed unsatisfactory. A new book is now being prepared for the New York production, which is scheduled to take place early in August.

There will also be some important changes in the cast. In the out of town performances the principal parts were played by Irene Pavloska, Percival Knight and Forrest Winant.

TO PLAY OTHER COAST CITIES

Henry Miller and his special company, assembled by Mr. Miller and Klaw and Erlanger for a ten weeks' engagement at the Columbia Theater, San Francisco, left on Wednesday. The company is traveling in its own Pullmans direct from New York to the Pacific Coast without change. While the San Francisco engagement begins on July 10 with "The Mollusc" they will play preliminary performances in San Jose, Stockton and Sacramento.

YEARLY COMMUNITY DRAMA

The Community Drama Association, including nearly four hundred persons who took part in the performance of "Caliban" at the City College Stadium, has formed a permanent organization to present a community drama every year. The organization is the outgrowth of the Shakespeare Community Masque. The nature of the next festival will be determined by a contest, the conditions of which will be announced shortly.

ALFRED BUTT TO PRODUCE HERE

English Manager to Present in New York in Fall English Revue Entitled "Bric-a-Brac" with Gertie Millar in Principal Role

Albert De Courville will not be the only English theatrical manager to present an attraction in New York next season. Alfred Butt, managing director of the Palace and other London theaters, is planning to produce here in the Fall a musical revue entitled "Bric-a-Brac."

The piece is now playing a successful engagement at the Palace Theater, London, with a cast that includes Gertie Millar, "Teddie" Gerard, George Tully, Gina Palermo, Roy Royston, A. Simon Girard, and Nelson Keys. The entire English cast will be brought over for the American production. Miss Millar's last appearance in New York was in the principal role of "The Girls of Gottenburg" at the Knickerbocker Theater in 1908. She is the wife of Lionel Monckton, the composer. Teddie Gerard, who is an American, went to England three

years ago, and has played successful engagements in several musical productions.

The book and lyrics of "Bric-a-Brac" are by Arthur Wimperis and Basil Hood, while the music is by Lionel Monckton and Herman Finck. It is practically the only score that Mr. Monckton has assisted in composing since the outbreak of the war. Mr. Finck has been somewhat more active, having written the music for "Around the Map," which was presented at the New Amsterdam Theater last winter.

It is understood that Mr. Butt arrived at his conclusion to produce a musical play in New York during his visit here last Fall. While here he obtained the English rights to several current successes, among which was "The Boomerang." The play was recently presented in London, but did not meet with the favor expected.

STEVENSON'S NOVEL UNPROTECTED

Theatrical Managers Plan to Produce "Treasure Island" in Belief that Story's Copyright Has Run Out—Sayre Makes Dramatization

Several theatrical managers are planning to present dramatizations of Robert Louis Stevenson's story, "Treasure Island" next season in the belief that a copyright on the book no longer exists.

The managers, most of whom are reported to be located in Chicago, claim that "Treasure Island" is similar to "Under Two Flags," which, recognized as public property, was adapted by many dramatists and produced quite frequently in Europe and the United States. It is said that "Vanity Fair," "Oliver Twist," the early books of Rudyard Kipling, A. Conan Doyle and other author books by well-known authors are free to anyone to dramatize.

Charles Hopkins produced a dramatization of "Treasure Island" by Jules Eckert Goodman, at the Punch and Judy Theater last Fall. The play scored a great success and ran for over two hundred performances. Later a second company was organized and sent on tour where it duplicated the New York success. Mr. Hop-

kins has recently announced that "Treasure Island" will reopen the Punch and Judy in the Fall.

Theodore Burt Sayre, author of many plays, has made a dramatization of "Treasure Island" and plans, so it is reported, to send out a company next season to tour in the play. He states that his play was finished on Jan. 3, 1914, and was on the market more than a year before the Goodman version was finished.

Mr. Sayre, it is said, claims that "Treasure Island" is the property of the public and that, under conditions that have existed for years and now exist, no manager can interfere with another who desires to make a production of the story on the stage.

About eighteen years ago, it will be remembered, Elmer Vance appeared in a dramatization of "Treasure Island" without interference from anyone. "Treasure Island" has also been seen in moving pictures for four years without any legal troubles.

NEW PLAY BY A CRITIC

"An Honest Thief" By Charles Eugene Banks, Tried Out in Seattle

SEATTLE, June 25 (Special).—Fresh from the pens of Charles Eugene Banks, poet, author and dramatic editor of the *Post-Intelligencer*, and Prof. William Pierce Gorauch, of the University of Washington, "An Honest Thief," a play in four acts, was presented by the Wilkes Players at the Orpheum theater tonight. It is the result of months of collaboration by the two writers, both of whom are keyed to the highest pitch in anticipation of the opening night next Sunday.

So far the play has had a whirlwind career. It was finished by the authors last Monday, read to the Wilkes management, Norman Hackett, leading man, and William C. Walsh, director, on Tuesday night. A few suggested changes were made on Wednesday, and on Thursday the play was accepted and its production decided upon. William Walsh is now making preparations for building new scenery for next week, and the company will begin rehearsals on the play tomorrow. Nine men and five women are required in the cast.

"An Honest Thief" is the story of Brockington, a dishonest bank cashier, who has committed murder in India and who is now trying to win the hand of his employer's niece, even while he is haggling with her father's money. The scene is laid in Redsville, a little town at the heart of the Sierras. John Thornton, "The Swami," with his rare Hindu philosophy, falls in love with the same girl. He attempts to save her father's bank from ruin by using his money, but his motives are misinterpreted and he is thrust aside. "The Swami" has a Hindu servant named Kevin, who turns out to be the brother of the man murdered by Brockington. He suspects Brockington and finally connects him with the murder. The queer revenge of the Hindu, whose creed will not permit him to take a human life and the cleverly planned crises that close each act make the play interesting and stimulate the curiosity of the audience. The foregoing is from the Seattle *Post-Intelligencer*.

B. F. MESSERVEY.

JANE COWL TO APPEAR IN COMEDY

Jane Cowl will be presented next season in a comedy by Ralph Renaud, entitled "Betty Rebave," under the direction of Selwyn and Company. The piece will be staged by Richard Ordynski and will be given some preliminary performances out of town in July. The New York premiere will take place in November. It will be Miss Cowl's first appearance in a comedy role. In the supporting cast will be Orme Caldara and Henry Stephenson.

WASHINGTON SQ. PLAYERS CLOSE

The Washington Square Players ended their season at the Comedy Theater, last Saturday night. The company will reopen at the Comedy in August with the same bill of four one-act plays with which they closed, preparatory to the presentation of a new programme.

NEW PRODUCERS SEPARATE

John D. Williams Withdraws from the Firm of Corey, Williams and Riter

The theatrical firm of Corey, Williams and Riter has agreed to dissolve partnership. John D. Williams withdrawing in order to produce plays independently and the two remaining partners continuing together. The firm was organized last Autumn by Madison Corey, who was formerly general manager for Henry W. Savage; John D. Williams, who was formerly business manager for Charles Frohman, and Joseph Riter, a Pittsburgh capitalist and theatrical manager.

The separation is said to be due to disagreements over certain productions. The first of these was over the advisability of producing "Justice," which led Mr. Williams to present it individually. Then Mr. Williams is said to have disagreed with his associates over the productions of two plays, "Mavourneen," the "Amber Empress."

Messrs. Corey and Riter will continue their offices at 12 West Fortieth Street, while Mr. Williams will be located at 140 West Fortieth Street. The former are planning several productions for next season, among which will be "The Amber Empress," "Mavourneen," and two comedies, as yet unnamed. Mr. Williams' activities will include the sending of "Justice" on tour and the presentation of John Drew in "Pendennis."

ANNA HELD TO RETURN

To Appear in Elaborate Production Next Season Under Management of Shuberts

Anna Held has been placed under contract by the Shuberts and will appear in one of their theaters next season in an elaborate production. The production, the nature of which has not been fully decided upon, will be made under the personal direction of Miss Held.

It has long been Miss Held's ambition to be seen in a serious dramatic role. While upon her recent vaudeville tour she was interviewed by a New Orleans newspaper man. To him she said: "I have worked hard for years, and I expect to work as hard for some time to come, but along a different line. I want to do something big, and am slowly but surely forming my plans for presentation of something in the higher branch of my profession. I am very serious in my ambition, and you need not be surprised if I come back to New Orleans soon in an altogether different role than you have ever seen me."

APPRECIATION OF A WORTHY MANAGER

An appreciation of Manager J. J. Rosenthal, of the Bronx Opera House, has been sent to the Cohen and Harris offices in the form of a petition from the Bronx patrons for a testimonial performance to be given this popular manager, whose uniform courtesy and efficiency have made him so valuable an adjunct to the house. The walls of the lobby are covered with large paintings of all the leading players under the Cohen and Harris banner together with portraits of the leading lights in civic life. This part of the theater is called Manager Rosenthal's Hall of Fame.

The season just closed has been a highly successful one from an artistic and financial standpoint and the many benefit performances have been a boon to Bronx hospitals and other institutions.

ICE BALLET SAILS FOR HOME

Ellen Dallerup, Katie Schmidt, and Hilda Rueckert, the trio of principal skaters who appeared with Charlotte at the Hippodrome last season, sailed for their homes in Europe last Saturday on the Bergensfjord. Forty young women who took part in the ice ballet sailed on the same ship. The skaters have signed contracts to return here in August to appear again under Charles Hillingham's management.

AIRSHIP DEVICE IN THEATER

Frederic Thompson's new airship scenic device, which was announced some weeks ago, is now being installed in the Forty-fourth Street Theater. It is an elaborate affair, necessitating the removal of most of the orchestra seats. The airship accommodates eighty persons at a trip, and they are supposedly taken over New York City and Long Island to the coast, where they view a great naval battle.

KYLE TO PRESENT SHAKESPEARE

Howard Kyle has organized a company for the presentation of Shakespearean plays out of doors. His season began June 24 in Philadelphia. Bertha Mann, who was seen in "The Weavers," is playing the leading feminine roles, appearing as Miranda in "The Tempest" and Rosalind in "As You Like It."

TO PRODUCE "JANE CLEGG"

The recently formed International Producing Company has placed in rehearsal a play entitled "Jane Clegg" by St. John Ervine. Following an out-of-town premiere the play will be presented in New York. William H. Gilmour is staging the production.

IN NEW HOPWOOD FARCE

Margaret Illington has been engaged to act the principal role in Avery Hopwood's new farce, "Just for To-night," which Selwyn and Company are to produce in Atlantic City on July 4. Others in the cast will be Walter Jones, C. Aubrey Smith, Edingham Pinto, Rae Selwyn and Robert Fischer.

HACKETT TO AID SOLDIERS

James K. Hackett has started a movement for a performance for the benefit of American soldiers who have suffered or may suffer as the result of the disturbances in Mexico. It is his plan to obtain the use of the Century Theater on some near date and give a performance to which prominent players will contribute their services. As his share of the programme he will present Norman McKinnel's playlet, "The Bishop's Candlesticks."

DEATH OF GEORGE H. HUBER

George H. Huber, founder and proprietor of Huber's Museum in Fourteenth Street, died June 24, at his home, No. 1919 Seventh Avenue, at the age of seventy-three years.

Huber's Museum was, for many years, one of the best known amusement places in this city. In its early days a vaudeville performance was provided, together with exhibitions of freaks of nature.

Mr. Huber was born in Lockport, Ohio. He was a life member of the Actors' Fund of America. He is survived by his widow, two brothers, and one sister.

"BEN HUR" AGAIN TO TOUR

"Ben-Hur" will be sent on tour by Klaw and Erlanger again next season. The cast, which has already been engaged, includes Viola Leach, Frank Young, Anna Reader, Lester Stowe, Stella Boniface Weaver, Lillian Booth and Reginald Goode.

THE FIRST NIGHTER

"THE PASSING SHOW OF 1916"

Musical Revue in Two Acts and Sixteen Scenes. Book and Lyrics by Harold Atteridge. Music by Sigmund Romberg and Otto Motzan. Musical Numbers Arranged by Allen K. Foster. Staged by J. C. Huffman. Produced by the Shuberts at the Winter Garden, June 22.

La Cherie	Elida Morris
An Apache	James Clemons
A Grissette	Ruth Randall
Rudolph	George Baldwin
Mimi	Stella Hoban
A Chauffeur	James Hussey
Guy Speeder	Jack Boyle
Lady Style	Frances Demarest
Ed. Swift	Himself
Pyralis	Herman Timberg
The Subject	Hattie Darling
Lady Bluff Gordon	Florence Moore
Roosevelt	William H. Philbrick
Wilson	Fred Walton
Miss Auto	Ford Sisters
Miss Mobile	Ford Sisters
Hughes	Andrew Harper
Helen, a Grecian slave	Thamara Swirskala
Troilus	William Dunn
Cressida	Ma-Belle Henry
Henry	Charles Mack
Alexander	John Swor
Rosalind	Dolly Hackett

It is difficult, indeed, to achieve a laudatory mood in such a period of steady downpours as this month has provided—a month in which we have possessed a persistent inclination to condemn the whole world with the exception of the office cashier—but we must, perforce, doff our soiled straws to the architectural genius who presided over the construction of "The Passing Show." Believing that all kinds of people are needed to make up a world of Broadway pleasure seekers, he has gone about his task with a diligent study of the follies and topics of the day, as well as to the springtime appeal of youthful and shapely femininity.

For the benefit of those spectators whose martial spirits are aroused by the possibility of war with Mexico a stirring cavalry charge by American troopers is presented. For the benefit of the pacifists a particularly comely chorus parades in dress and undress uniforms. How can men go to war when attention is demanded so appealingly? After viewing the ranks of the "Follies" and "The Passing Show," we conclude that recruiting must—and should be—painfully slow.

There is a picturesquely beautiful ballet which should please the most fastidious. There are innumerable entertainers from vaudeville who perform—sometimes gratuitously, sometimes miserably—for the benefit of those who like plenty of variety in their summer attractions. A sprightly gymnast number in which callisthenic exercises are given by sturdy sirens, with two lady athletes in boxing and wrestling combats occupying the center of the stage, should attract the sporting element of the playgoing public. Those who scorn the classic drama will have reason for elation in the disrespectful burlesque of "The Merchant of Venice," while those who despise the modern dramatic productions will be overjoyed at the ridiculous light in which the burlesques of "The Heart of Wexona" and "Potash and Perlmutter" place those plays.

In fact, "The Passing Show" possesses ingredients that make a wonderfully varied appeal, though, in all honesty, it must be said that at most times it is no entertainment for a clergyman's offspring.

To pay a just tribute to the physical attractions of the show would require a Rossetti or some equally competent representative of the fleshly school of poets. In naked truth, there is a paucity in sartorial adornment that taxes as well as tests the eyesight. Mr. Ziegfeld must look to his laurels, for the Shuberts are pressing him closely as connoisseurs of curves. On the stage and runway the youthful coryphees tripped their triumphant way, some with pretty faces, some with pretty backs, but all—well, nearly all—with pretty limbs.

From a pictorial standpoint this production far surpasses any previous Summer revue at the Winter Garden. The costumes, of striking patterns and color contrasts, reflect great credit on their designer. The settings were painted with an eye to the popular impressionistic forms. If the same amount of money required for these features were devoted to a clever score and book "The Passing Show" might be able to take a place in the Cohan revue class. In its present form it makes its appeal solely to the eye. The Winter Garden badly needs a librettist of wit and imagination.

Scenically, the most thrilling event of the evening was the cavalry charge which formed the finale of the first act. Following a lyrical plea for preparedness eloquently rendered by George Baldwin, this charge gave the effect of thousands of troopers dashing toward the audience. The dummy horses, life-size in the front row, gradually diminished in perspective until the rear troops seemed to be a mile away.

An Olympian ballet, which opened the second act, was the most beautiful feature of the production. Suggesting "Secherazade" in its idea, it disclosed Thamara Swirskala, a lovely vision, as a "slave of enchantment." Ma-Belle also reached superlative excellence in a ballet which she arranged and staged. Here the coryphees presented a dainty and winsome picture in the poke bonnets and spacious skirts of a generation ago as they danced to Kreisler's "Liebesfreud."

To prevent the dancing feature from attaining a too aesthetic height, several performers offered effective clogging and buck and wing steps. Among these were Herman Timberg, dancer of the Harry Plicer school, who made up in energy what he lacked in personality; the Ford Sisters, who won a great amount of applause by a spirited buck and wing; and James Clemons and Ruth Randall, who demonstrated unusual grace and agility.

An amusing satire upon the current political situation was offered in a scene in which Wilson, Roosevelt, and Hughes point out their respective qualifications for the Presidency. You hear Mr. Wilson boastfully shout, "What's the matter with Wilson, he's all right." "Yes," replies Colonel Roosevelt, "all w-r-l-t-e." The Colonel emphasizes that were he President the war would be over by this time. "Yes," says Mr. Wilson pointedly, "over here." Mr. Hughes contents himself with an occasional mention of his name.

There were sixteen scenes in all presented, ranging from a section of the inevitable Montmartre, obviously introduced as a background for an Apache dance, to a dressmaking establishment wherein unconventional costumes were paraded to the delight of the palpitating elderly gentlemen in the front seats.

Among the principal entertainers, many of whom are former favorites at the Winter Garden, were Frances Demarest, who appeared to especial advantage as Miss Columbia; Ed Wynn, whose humorous moments were confined chiefly to a satire on the travelogues so plentiful last Winter; Fred Walton, who impersonated President Wilson with marked success; William Philbrick, who made a rough but likeable Roosevelt; Swor and Mack, who contributed an amusing black-face dialogue; Hussey and Boyle, whose unusual frigid reception was appropriate to the material they offered; and Florence Moore, who, handicapped by a poor assortment of jests, was compelled to rely for her success upon a topical song.

As is customary at the Winter Garden, the music was wholly of a ragtime character. The best number was "Pretty Baby," a song said to have originated in a negro cafe in Chicago.

GOSSIP

Marie Tempest has received a request from her son, Lieutenant Norman Loring, who is at present assigned to the recruiting camp, Valcartier, Ont., for the manuscript of the second act of "A Lady's Name" in order to present it at a benefit performance to be held by the members of the com. Mr. Loring is the husband of Lillian Cavanaugh, who is a member of "A Lady's Name" company.

Wilda Mari Moore, late of the "King of Nowhere" company is spending the Summer in the Catskills.

Lillian Dove gave a song recital at the Bowery Mission and Young Men's Home Tuesday evening, June 20.

Helen Evilyn (Van House) is spending the Summer in Atlantic City, and with friends in Detroit, Pittsburgh and Philadelphia.

The Charles Frohman Company has engaged Ferdinand Gottschalk for one of the principal roles in "Please Help Emily."

Bertha Mann makes her Shakespearean debut this week as Rosalind in "As You Like It" and Miranda in "The Tempest."

Howard Kyle stages the plays and heads the company.

Helen Evilyn will play a limited season in Shakespearean pastorals beginning next month.

C. F. Ackerman, treasurer of the Majestic Theater in Chicago, is taking his vacation at his old home at Randolph, S. D. and will be back on the job about July 10.

Marguerite McNulty has been engaged for "Hobson's Choice," next season.

Edith Randolph, who appeared in "The Weavers," is at work on a long play.

As a result of the outdoor performance given in front of the Denver Post, June 15, in which Little Lord Roberts, the midget, and other stars of the Empress Theater bill appeared, the fund for the Convalescent Home for Women was increased by nearly \$70. As an expression of thanks to Little Lord Roberts, the management of the fund campaign was the host of the midget actor at a luncheon in the campaign headquarters.

The Masonic Club gave a theater party in honor of Bert Grant at the Shubert Theater, Monday night, June 26. Mr. Grant, who is a member of the Masonic Club, is the author of many of the musical numbers in "Step This Way."

Helen Lowell has been engaged by Frederic McKay for a role in "Jane O'Day from Broadway," in which Blanche Ring will be seen here next season.

W. J. Ferguson, the only survivor of the Laura Keane company, which was playing "Our American Cousin" at Ford's Theater in Washington, D. C., on the night President Lincoln was assassinated, was the guest of The Strollers, a Chicago theatrical club, last Friday evening, and gave a description of the tragedy from the viewpoint of an eye-witness.

Justice Henry D. Hotchkiss, in the Supreme Court, has reserved decision as to the ownership of the song, "I Can Dance with Everybody but My Wife." James T. Powers testified that he wrote it, and Joseph Cawthorn and John L. Golden asserted that it was their work.

ACTORS' EQUITY ASSOCIATION

Members of the A. E. A. Are Most Earnestly Urged to Send in their Permanent Addresses to the Office of the Association

A. E. A. to be Made Beneficiary of a Will—New Council Members Chosen



At the last meeting of the Council, held in the Association rooms, 608 Longacre Building, June 20, the following members were present: Howard Kyle, presiding; Messrs. George Arliss, Edwin Arden, Grant Stewart, John Cope, Jefferson DeAngelis, John Westley, Richard A. Purdy, and George Nash.

New members elected: Dudley Barrington, Florence Bindley, David Blaufox, Marie Carroll, Ed. H. Felt, Bernard Gorcey, Edith Lennert, Grace Peters, Stuart Robson, Frederick Starr, Josephine Saunders, Wendham Standing, John Shanks, Thomas Wood, Albert S. Veas.

Faith in the purpose and permanence of our organization is signified impressively by a letter that reached us a few days since from a New York law office. It stated that a client wished to make the A. E. A. one of the beneficiaries of his will, then being drawn, and asked that we send our exact legal name at once to be embodied in the testament. Things like this are "counselors that feelingly persuade" us what the A. E. A. is likely to become. Can there be any actor of understanding who is not ready to commit himself unflinchingly to the service of such an institution?

The Council was empowered at the last annual meeting to enlarge its number by the addition of fifteen members. A committee composed of Messrs. Arliss, Arden and Cope submitted two lists of names, showing their first and second preferences, and from both of these the Council selected the members, to each of whom the committee were authorized to write, asking his acceptance of the responsibility. The result shall be announced, we hope, within another week. The fifteen to be thus chosen can only be considered in the nature of appointees *ad interim*. At the next annual election the entire membership will pass upon them.

Our legal department has difficulty in making clear to some complaining members the difference, under the law, between a claim for wages for services rendered and a claim based upon a breach of contract. The adjustment of the latter, where arbitration cannot be obtained, is likely to be a dilatory and irksome process.

Arbitration if practiced as an impersonal principle, removed from individual ambitions and dishonest alliances, would keep in balance not only the relations of one man to another but those of one nation to another.

Oh God, for a man with heart, head, hand, and...

Whatever they call him what care I, Aristocrat, autocrat, democrat?

One who can rule and dare not lie!

Persistent efforts are being made by certain gossips to engender animosities in connection with the A. E. A.'s decision to ally itself with the A. F. L. It can be positively affirmed that the A. E. A. holds none other than a fair and cordial co-operative spirit toward any kindred organization in the cause of equity. Our deliberations with representatives of the A. F. L. have at all times been marked by a gracious spirit, and will, we believe, soon be crowned with a satisfactory result.

A good many loyal members may be careless in the payment of their annual dues. For all such we would say that dues should be paid within thirty days after May 1 or November 1. Ask yourself about this, friend delinquent, the same way you would about the premium on your insurance policy. Pay it now!

BY ORDER OF THE COUNCIL.

HONOR THE BARD AT MT. KISCO

Martin Leonard's open-air theater, the Brookside, at Mt. Kisco, was the setting for a Shakespeare celebration, for the benefit of the local hospital, Saturday, June 24.

The program opened with a masque, showing the bust of Shakespeare, the figures of comedy and tragedy, Hemming Condon, the actor who saved Shakespeare's manuscripts in the Globe Theater fire, and Ben Johnson, Milton Garrick, Carlyle, and Emerson, who spoke their famous eulogies of the Bard.

A pageant followed of twenty-five of Shakespeare's best known characters as impersonated by many of Westchester's Summer colonists, in addition to the professional players.

The remainder of the programme included four scenes from "Twelfth Night," "The Tempest," and "The Midsummer Night's Dream."

LEAGUE HOLDS SOCIAL

The Professional Woman's League held its regular monthly social on Monday afternoon, June 26, at its club rooms, Broadway and Sixty-eighth Street. Amy Leslie, dramatic critic of the Chicago *Daily News*, was the guest of honor. The programme included the following artists: Vera De Rosa, Cora Tracy and Marie McConnell, all of whom are members of the DeKoven Opera company; Mrs. Elspeth Pritchard Brownell, pianist, and Harriet McConnell, singer.



WALTER LEWIS.

Walter Lewis, well known as the creator of the roles of Toney and Skenedoah with Otis Skinner in "The Harvester" and "Lazarre," and for his appearances in stock and vaudeville, produced for the first time on any stage Mark Swan's new automobile comedy, "A Regular Feller" at the Warburton Theater, Yonkers, the week of June 12th.

The Yonkers *Daily News* commented as follows upon his production: "A Regular Feller" has elements of a Broadway success. It has a plot with plenty of heart interest, several automobiles and just enough melodrama to stir the blood. Walter Lewis has chosen his associates with rare judgment. He plays the title role with all the grace and sincerity that made him the most popular juvenile who ever appeared in this city. Besides playing the leading role he produces the play in a fashion to leave nothing to be desired. In the supporting cast Miss Florence Burnmore is a charming heroine. She played the love scenes with Mr. Lewis with assurance and grace. In her big scene in the last act, where she tries to sacrifice herself to protect her lover from his father's wrath, she played with a repression that marked her as a sterling actress. She is young and attractive and brings sincerity and real dramatic value to a difficult part."

Mr. Lewis began his stage career at the age of four. His association with Otis Skinner, Ada Rehan, and others, has eminently fitted him for the prominent position he occupies among the younger actors of the American stage. He is the son of Horace Lewis.

GARDEN IN RECEIVER'S HANDS

Madison Square Garden has gone into the hands of a receiver. The proceeding is brought against the F. and D. Company, owner of the building. Edward E. McCall, ex-chairman of the Public Service Commission, has been appointed as receiver.

A report of receipts and expenses for two years shows that there has been a heavy loss. Receipts from April 1, 1914, to March 31, 1915, amounted to \$138,130, and for the year ended April 1 last, \$133,916, a total of \$272,046. Expenses for one year have amounted to \$229,262.

Mr. McCall was instructed by the court to rent or lease the building for a period of not more than a year, so that for that time at least the famous place will not be torn down, as it will be, to make room for a commercial structure.

Recently it was planned to erect four left buildings on the site, two on the Madison Avenue side and two facing on Fourth Avenue.

JEAN WEBSTER LEFT \$100,000

Jean Webster McKinney, author of "Daddy Long-Legs" and other stories, who died June 11, following the birth of an infant daughter, left an estate valued at more than \$100,000, according to her will which was filed for probate last week.

"MOLLY O" CLOSES

"Molly O" ended its run at the Cort Theater on Saturday night. The engagement may be resumed in the latter part of August.

Hugh Frayne, general organizer of the American Federation of Labor, was at one time doing a song and dance act with C. W. Vreeland's Minstrels in 1890 with J. C. Matthews, who is now booking manager of the Pantages Circuit, located in Chicago, as his partner. Frayne has changed his name a little since then when he was called Frayne.

George Reiph, who sailed for England recently to join the colors, has arranged to appear at the head of a Shakespearean company next season, should he be able to return.

THE MIRROR'S SUMMARY OF THE SEASON

(Continued from page 3)

such as a "Just a Woman," which contain elements of emotional interest.

New Playwrights

Because of the unproductiveness of the foreign play markets a great opportunity was offered to budding dramatists. Of this, however, they failed to take any signal advantage. And in the few cases in which they were given a hearing they met with such a comparatively small degree of success that the producers have been compelled to rely, as heretofore, upon established playwrights. Of a list of nineteen new playwrights but three—Cleves Kinkadee, author of "Common Clay"; Max Marcin, who wrote "The House of Glass" and Robert H. McLaughlin, author of "The Eternal Magdalene," scored any success whatever. Other new dramatists include Jules Simonson and Zillah Covington, who wrote "Some Baby"; Leroy Scott, who dramatized his novel, "No. 13 Washington Square"; William Hodge, the actor, who offered a rural play, "The Road to Happiness"; Katherine Browning Miller and Allena Kanka, author of "Just Boys"; Herman Scheffauer, who gave promise with "The Bargain"; Georgia Earle and Fanny Cannon, authors of "The Mark of a Beast"; George Pleydell, who wrote "The Ware Case"; Michael Landman, whose "The Pride of Race," supplied Robert Hilliard with a midwinter attraction; Lottie Meaney and Oliver D. Bailey, authors of "Pay Day"; Marian Crighton, who wrote "The Greatest Nation"; T. Lawrason Riggs, author of "See America First"; Alice Leal Pollock and Rita Weiman, whose "The Co-Respondent" was a recent attraction at the Booth; Frank Hatch and Robert E. Romans, authors of "The Blue Envelope"; and George S. Chappell, who temporarily abandoned the field of architecture to write the book of "Come to Bohemia."

American Authors in Lead

Plays by American authors have stood in the forefront of the season. By native authors there were ninety-six pieces; by foreigners or by native adapters with foreign material, fifty-four. It is a significant fact that no important foreign dramatic work, written since the war began, has been presented on the New York stage. The most important English dramatists have been represented, it is true, but in every case by a play written before the war. John Galsworthy's "Justice" and Hauptmann's "The Weavers," headed the list of the more important foreign works. Shaw was represented by the two comedies mentioned above. James M. Barrie's "Little Minister" and "Peter Pan" were revived by Maude Adams. Henry Arthur Jones contributed a light comedy, "Cock of the Walk," for the use of Otis Skinner and Alfred Sutro gave us "The Two Virtues" in which E. H. Sothern opened his farewell season. Hubert Henry Davies, W. Somerset Maugham, Edward Knoblauch, Arnold Bennett, C. Haddon Chambers and Arthur Wing Pinero, among the better known English dramatists, have been entirely out of view during the past season.

In the American column the most notable offerings were "The Boomerang" by Winchell Smith and Victor Mapes; "Common Clay" by Cleves Kinkadee; "Hit-the-Trail Holiday" by George M. Cohan; "Young America" by Fred Ballard; "The Great Lover" by Leo Ditrichstein and Frederick and Fanny Locke Hutton; "Fair and Warmer" by Avery Hopwood; "The Unchastened Woman" by Louis K. Anspacher, and "The Cinderella Man" by Edward Childs Carpenter.

Musical Plays of German Origin

In glancing over the list of light opera composers successfully represented during the season we find that, with the exception of Victor Herbert and his "The Princess Pat" and Jerome Kern and his "Very Good Eddie," it is comprised wholly of Austrians and Germans. In the list are Franz Lehar, with his "Alone at Last"; Edmund Eysler, composer of "The Blue Paradise"; Hugo Felix, who wrote "Pom-Pom"; Rudolf Friml, who in "Katinka" has duplicated his "High Jinks" success; Victor Jacoby, composer of "Sybil"; Carl Woess, who provided the score for "Molly O."; and Herman Finck, the Anglo-German composer of "Around the Map." None of

the more popular English light opera composers such as Lionel Monckton, Paul Rubens, Leslie Stuart and Ivan Caryll, who formerly contributed so liberally to the American stage, was represented. In fact, the only musical play, manufactured in England, to reach our shores was "Around the Map."

Of the thirty revivals staged, fifteen were included in the classic repertoires of Sir Herbert Tree and James K. Hackett, in Miss George's repertory of modern comedies, in William Gillette's repertory of melodramas, in Maude Adams's repertory of Barrie plays and in E. H. Sothern's repertory of former successes. Other notable revivals were "Beau Brummel"; "The Duke of Killikranks" and "A Woman of No Importance."

The value of suspense and novelty of treatment in playwriting was well illustrated in "Common Clay," "Under Fire," "The House of Glass," "Just a Woman," and "The Eternal Magdalene," while that of excellent characterization and plenty of incidental action was best demonstrated in "Erstwhile Susan," "Hobson's Choice," "Hit-the-Trail Holiday," "The Boomerang," "The Unchastened Woman" and "The Great Lover."

Dramatizations have not been as numerous as in former seasons, only ten having seen the light of production. Of these, but three, "Treasure Island," "Our Mrs.

stand out as artistically noteworthy may be mentioned: Mrs. Flske in "Erstwhile Susan"; Emily Stevens in "The Unchastened Woman"; Leo Ditrichstein in "The Great Lover"; Thomas Wise in "The Merry Wives of Windsor"; Grace George in "The New York Idea"; Josephine Victor in "The Bargain"; Louis Calvert in "The Bargain and the Earth"; Adolph Link in "The Weavers"; Barney Bernard in "Abe and Mawruss"; Haldee Wright in "The Two Virtues"; John Cope in "Erstwhile Susan"; Madge Kennedy in "Fair and Warmer"; Charles Huggles in "Rolling Stones"; A. G. Andrews and Whitford Kane in "Hobson's Choice"; Conway Tearle in "Major Barbara"; Geraldine O'Brien in "The Devil's Garden"; Shelly Hull in "The Cinderella Man"; Gareth Hughes in "Moloch"; Lyn Harding in "Henry VIII"; John Barrymore in "Justice"; O. P. Heggie in "Justice," and Fania Marinoff in "The Tempest."

The record of performances herewith will speak with reasonable accuracy.

June 21—Ziegfeld Follies of 1915 (New Amsterdam), 106 times. Mus.
July 22—Hands Up (Forty-fourth St.), 52 times. Mus.
July 29—The Last Laugh (Thirty-ninth Street), 53 times. Farce.
Aug. 5—The Blue Paradise (Casino and Forty-fourth Street), 360 times. Mus.
Aug. 9—The Girl Who Smiles (Longacre), 107 times. Mus.
Aug. 9—(r) The Girl from Utah (Knick-



A MUNITION MAKER'S FAMILY IN "THE COHAN REVUE" ASSEMBLES IN FRONT OF THE BERNARD SHAW SHELTER TO TALK OVER OLD TIMES BEFORE POWDER BECAME SO POPULAR.

From Left to Right: Harry Bulger as Overdraft, Elizabeth Murray as Mrs. Overdraft, Frederick Santley as Their Son Stephen, and Lila Rhodes as Their Sprightly Daughter, "Major" Barbara.

McChesney, and "Erstwhile Susan" can be termed successes.

Comedies continued to be the most popular form of playwriting presented. This year's representation numbered 42. The other classifications were: Dramas, 31; musical pieces, 26; plays, 22; melodramas, 10; farces, 10; tragedies, 6; and miscellaneous, 3.

Productions With Long Runs

Five productions have given over 300 performances—namely, "Hip, Hip, Hooray," 425; "The Boomerang," 399; "The Blue Paradise," 390; "Hit-the-Trail Holiday," 339, and "Common Clay," 328.

Those between 200 and 300 performances were: "Fair and Warmer," 274; "The House of Glass," 262; "The Great Lover," 238; "Very Good Eddie," 221; "Katinka," 220, and "Treasure Island," 204. In the 100 to 200 list are: "The Unchastened Woman," 195; "Abe and Mawruss," 192; "The Cinderella Man," 192; "Alone at Last," 177; "Under Fire," 169; "Sybil," 168; "Erstwhile Susan," 167; "The Cohan Revue," 165; "Rolling Stones," 153; "Our Mrs. McChesney," 153; "Chin-Chin," 148; "Robinson Crusoe, Jr.," 148; "The Princess Pat," 145; "Hobson's Choice," 143; "Just a Woman," 136; "A World of Pleasure," 129; "The Fear Market," 117; "Young America," 109; "The Melody of Youth," 108; "The Girl Who Smiles," 107; "Around the Map," 106; "The Ziegfeld Follies," 106; "Stop! Look! Listen!," 105; and "Justice," 104.

Notable Performances

Among the players whose performances

erbocker, 24 times. Mus.
Aug. 10—The Boomerang (Belasco), 399 times. Still running. Com.
Aug. 11—Search Me (Gaiety), 13 times. Farce.
Aug. 11—Under Fire (Hudson), 169 times. Melodrama.
Aug. 16—Some Baby (Fulton), 82 times. Farce.
Aug. 16—Mr. Myd's Mystery (Comedy), 16 times. Farce.
Aug. 16—(r) Chin-Chin (Globe), 148 times. Mus.
Aug. 23—Rolling Stones (Harris), 153 times. Com.
Aug. 23—No. 83 Washington Square (Park), 44 times. Com.
Aug. 26—Common Clay (Republic), 328 times. Dr.
Aug. 27—Cousin Lucy (Cohan), 43 times. Com.
Aug. 28—Young America (Astor and Gaiety), 109 times. Com.
Aug. 30—Just Outside the Door (Gaiety), 8 times. Dr.
Aug. 30—The Road to Happiness (Shubert), 49 times. Com.
Sept. 1—The House of Glass (Candler), 262 times. Melo.
Sept. 2—See My Lawyer (Eltinge), 12 times. Farce.
Sept. 6—(r) Daddy Long-Legs (Gaiety), 6 times. Com.
Sept. 6—(r) The Duke of Killikranks (Lyceum), 37 times. Com.
Sept. 6—Rosalind (Lyceum), 37 times. Playlet.
Sept. 10—Our Children (Maxine Elliott), 19 times. Dr.
Sept. 13—Hit-the-Trail Holiday (Astor and Harris), 339 times. Still running. Com.
Sept. 13—(r) Grumpy (Empire), 32 times. Melo.
Sept. 13—Just Boys (Comedy), 5 times. Dr.
Sept. 14—(r) A Pair of Silk Stockings (Booth), 31 times. Com.
Sept. 20—Moloch (New Amsterdam), 24 times. Tr.
Sept. 21—Husband and Wife (Forty-eighth Street), 23 times. Dr.

Sept. 22—Two Is Company (Lyric), 30 times. Mus.
Sept. 23—Town Topics (Century and Winter Garden), 80 times. Mus.
Sept. 23—(r) The New York Idea (Playhouse), 46 times. Com.
Sept. 26—The Princess Pat (Cort), 143 times. Mus.
Sept. 30—Hip-Hip-Hooray (Hippodrome), 425 times. Spectacle.
Oct. 4—The Two Virtues (Booth), 67 times. Com.
Oct. 4—Fire and Water (Bandbox), 34 times. Playlet.
Oct. 4—Night of Snow (Bandbox), 14 times. Playlet.
Oct. 4—Helen's Husband (Bandbox and Comedy), 58 times. Playlet.
Oct. 4—The Antick (Bandbox), 34 times. Playlet.
Oct. 5—Miss Information (Cohan), 41 times. Mus.
Oct. 6—The Bargain (Comedy), 15 times. Dr.
Oct. 9—The Unchastened Woman (Thirty-ninth Street), 195 times. Dr.
Oct. 11—What Money Can't Buy (Forty-eighth Street), 8 times. Com.
Oct. 11—(r) Sherlock Holmes (Empire), 33 times. Melo.
Oct. 14—A World of Pleasure (Winter Garden), 120 times. Mus.
Oct. 18—(r) Interior (Bandbox), 20 times. Playlet.
Oct. 18—Quinnys (Maxine Elliott), 50 times. Com.
Oct. 19—Our Mrs. McChesney (Lyceum), 153 times. Com.
Oct. 19—Alone at Last (Shubert), 177 times. Mus.
Oct. 20—The Mark of the Beast (Princess), 13 times. Dr.
Oct. 21—Abe and Mawruss (Lyric), 192 times. Com.
Oct. 21—Adelaide (Harris), 4 times. Playlet.
Oct. 23—Mrs. Boltay's Daughters (Comedy), 18 times. Dr.
Oct. 26—Sherman Was Right (Fulton), 7 times. Farce.
Nov. 1—Around the Map (New Amsterdam), 106 times. Mus.
Nov. 1—The Eternal Magdalene (Forty-eighth Street), 90 times. Dr.
Nov. 2—Hobson's Choice (Comedy), 143 times. Com.
Nov. 6—Fair and Warmer (Eltinge), 274 times. Still running. Farce.
Nov. 8—The Angel in the House (Fulton), 8 times. Com.
Nov. 8—(r) Literature (Bandbox), 63 times. Playlet.
Nov. 8—Overtones (Bandbox), 63 times. Playlet.
Nov. 8—The Honorable Lover (Bandbox and Comedy), 87 times. Playlet.
Nov. 8—Whims (Bandbox), 63 times. Playlet.
Nov. 8—(r) Secret Service (Empire), 16 times. Melo.
Nov. 9—The Liars (Playhouse), 29 times. Com.
Nov. 10—The Great Lover (Longacre), 238 times. Com.
Nov. 15—Back Home (Cohan), 16 times. Dr.
Nov. 16—When the Young Vines Bloom (Garden), 10 times. Com.
Nov. 17—The Courtship of Then, Now and To-morrow (Bramhall), 5 times. Playlet.
Nov. 17—The Depth of Purity (Bramhall), 5 times. Playlet.
Nov. 22—The Chief (Empire), 33 times. Com.
Nov. 23—(r) Romeo and Juliet (Forty-fourth Street), 24 times. Tr.
Nov. 29—(r) Lord Dundreary (Booth), 40 times. Com.
Nov. 29—Sadie Love (Gaiety and Harris), 80 times. Farce.
Nov. 29—The Unborn (Princess), 8 times. Dr.
Nov. 30—The Ware Case (Maxine Elliott), 47 times. Melo.
Dec. 1—Treasure Island (Punch and Judy), 294 times. Dr.
Dec. 9—Major Barbara (Playhouse), 87 times. Com.
Dec. 13—(r) The Blue Bird (Manhattan), 10 times. Dr.
Dec. 14—The Weavers (Garden), 83 times. Tr.
Dec. 21—(r) Peter Pan (Empire), 23 times. Com.
Dec. 23—Katinka (Forty-fourth Street and Lyric), 220 times. Still running. Mus.
Dec. 24—Very Good Eddie (Princess and Casino), 221 times. Still running. Mus.
Dec. 24—Huggles of Red Gap (Fulton), 36 times. Com.
Dec. 25—Stop! Look! Listen! (Globe), 105 times. Mus.
Dec. 27—Cock o' the Walk (Cohan), 73 times. Com.
Dec. 28—The Devil's Garden (Harris), 23 times. Tr.
Jan. 3—The Blue Pierrots (Liberty), 9 times. Misc.
Jan. 4—Bunny (Hudson), 15 times. Com.
Jan. 10—(r) David Garrick (Booth), 16 times. Com.
Jan. 10—Sybil (Liberty), 168 times. Mus.
Jan. 10—The Clod (Bandbox and Comedy), 94 times. Playlet.
Jan. 10—The Roadhouse in Arden (Bandbox), 70 times. Playlet.
Jan. 10—The Tenor (Bandbox), 70 times. Playlet.
Jan. 10—The Red Cloak (Bandbox), 23 times. Still running. Playlet.
Jan. 11—The Pride of Race (Maxine Elliott), 79 times. Dr.
Jan. 11—(r) The Little Minister (Empire), 71 times. Com.
Jan. 17—The Cinderella Man (Hudson), 192 times. Still running. Com.
(Continued on page 10)

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has played 150 con-
secutive weeks in
but two different
cities to big business*

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BIDS WANTED—FOR LEASE OF BARRE, VT. OPERA HOUSE

Specifications can be seen at the city clerk's office. Sealed bids to be filed with the city clerk, Barre, Vt., not later than June 27, 1916, at 7 o'clock p. m. The right is reserved to reject any or all bids. J. A. HEALY, Chairman Property Committee, Barre, Vt.

First Church of Divine Science, New York
Services every Sunday—11 A. M.
North Ball Room Hotel Astor
Pastor—The Rev. W. JOHN MURRAY, 115 West 87th Street. Telephone—Schuyler 4145.

OTTAWA

OTTAWA, ONT. (Special).—Russell: Montreal Chancel Choir Concert, June 16. The De Koven Opera company in "Robin Hood," June 20, 21. The Family week June 12-17: Good vaudeville and pictures to capacity business. The Dominion: Closed for season.

The De Koven Opera company, an all-star cast, presented "Robin Hood" at the Russell June 20-21 to capacity audiences. Ivy Scott as Maid Marian scored great hit; curtain calls were frequent.

J. H. De Be.

Thomas A. Wise is again to don the habiliments of Falstaff. He has consented to appear as the fat knight in a scene from "The Merry Wives of Windsor" in the Shakespeare Tercentenary celebration to be held in Keith's Theater, Boston, the week of July 3.

Henrietta Crossman is also planning to participate in the Boston Shakespeare celebration. According to present indications she will appear as Rosalind in a scene from "As You Like It." Miss Crossman's sole Shakespeare role in New York last season was that of Mistress Page in "The Merry Wives."

STEIN'S
MAKE-UP

SUMMARY OF THE SEASON

(Continued from page 9)

Jan. 17—Just a Woman (Forty-eighth Street), 136 times. Melo.
Jan. 18—Erstwhile Susan (Gaiety), 167 times. Com.
Jan. 20—The Fear Market (Booth and Comedy), 117 times. Dr.
Jan. 27—Moonlight Mary (Fulton), 20 times. Com.
Jan. 30—God and Company (Gaiety), 2 times. Dr.
Jan. 31—Margaret Schiller (New Amsterdam and Empire), 71 times. Dr.
Feb. 7—(r) Macbeth (Criterion), Hackett-Allen Production, 30 times. Tr.
Feb. 9—The Cohan Revue of 1916 (Astor), 165 times. Still running. Mus.
Feb. 14—Any House (Cort), 8 times. Dr.
Feb. 14—Kilkenny (Standard), 8 times. Com.
Feb. 14—(r) In Old Kentucky (Manhattan), 16 times. Melo.
Feb. 15—The Earth (Playhouse), 23 times. Dr.
Feb. 16—The Melody of Youth (Fulton and Criterion), 108 times. Com.
Feb. 17—Robinson Crusoe, Jr. (Winter Garden), 148 times. Mus.
Feb. 20—Pay Day (Cort and Booth), 40 times. Com.
Feb. 27—Easter (Gaiety), 2 times. Dr.
Feb. 28—Pom-Pom (Cohan), 122 times. Mus.
Feb. 28—The Greatest Nation (Booth), 16 times. Dr.
Feb. 29—The Heart of Wexona (Lyceum), 75 times. Melo.
March 1—The Road to Mandalay (Park), 21 times. Mus.
March 13—The Blue Envelope (Cort), 48 times. Farce.
March 14—(r) King Henry VIII (New Amsterdam), Sir Herbert Tree Production, 63 times. Dr.
March 20—The King of Nowhere (Maxine Elliott), 57 times. Com.
March 20—(r) The Merry Wives of Windsor (Criterion), Hackett-Allen Production, 24 times. Com.
March 20—Children (Bandbox), 63 times. Playlet.
March 20—The Age of Reason (Bandbox), 63 times. Playlet.
March 20—The Magical City (Bandbox), 63 times. Playlet.
March 20—Pierre Patelin (Bandbox and Comedy), 87 times. Playlet.
March 22—The Great Pursuit (Shubert), 29 times. Dr.
March 28—See America First (Maxine Elliott), 15 times. Mus.
March 29—(r) Captain Brassbound's Conversion (Playhouse), 37 times. Com.
April 3—Justice (Candler), 104 times. Tr.
April 4—Rio Grande (Empire), 55 times. Melo.
April 10—The Co-Respondent (Booth), 48 times. Dr.
April 10—(r) The Bubble (Maxine Elliott), 16 times. Com.
April 22—A Night at an Inn (Neighborhood), 8 times. Playlet.
April 24—(r) Beau Brummel (Cort and Maxine Elliott), 32 times. Dr.
April 24—(r) The Tempest (Century), 35 times. Com.
April 24—(r) A Woman of No Importance (Fulton), 56 times. Dr.
April 27—Come to Bohemia (Maxine Elliott), 20 times. Mus.
April 29—(r) If I Were King (Shubert), 33 times. Dr.
May 8—(r) The Merchant of Venice (New Amsterdam), Sir Herbert Tree Production, 20 times. Dr.
May 15—A Lady's Name (Maxine Elliott), 56 times. Still running. Farce.
May 16—Woman on Her Own (Hotel Plaza), 3 times. Dr.
May 20—Molly O (Cort, 41 times. Mus.
May 22—The Sea Gull (Bandbox), 16 times. Dr.
May 24—Cullinan (City College Stadium), 10 times. Pag.
May 25—(r) The Merry Wives of Windsor (New Amsterdam), Sir Herbert Tree Production, 12 times. Com.
May 29—Step This Way (Shubert), 40 times. Still running. Mus.
June 12—Ziegfeld Follies (New Amsterdam), 24 times. Still running. Mus.

LEASES ESTATE ON SOUND

David Belasco has leased for the Summer the country place of Herbert N. Cowperthwait at Orienta Point, Mamaroneck, comprising seven acres of land on the Sound, a large dwelling and outbuildings. Fish & Marvin were the brokers.

MARRIED

Florence Hinkle, concert soprano, was married Tuesday, June 20, to Herbert Witherspoon, a member of the Metropolitan Opera company for several years. For years the bride has occupied a prominent place among American soprano singers in concert work and in oratorio. Mr. Witherspoon since his connection with the Metropolitan Opera House has sung many of the leading basso parts in German and Italian operas and also has appeared frequently in concert and as a soloist in oratorios. His first wife died last February. She was Miss Greta Hughes, daughter of Mr. and Mrs. Felix T. Hughes of Lancaster, Mo., and a sister of Rupert Hughes, novelist.

Announcements have been received of the marriage of Irene Summery, daughter of Mr. and Mrs. Harrison J. Bullock, to Frank M. McDonough of New Haven, Conn., on Monday, April 24.

DIED

KENNEDY.—Matt Kennedy, a well-known burlesque comedian, died in Johns Hopkins Hospital in Baltimore on June 12, after a long illness. His last appearance on the stage was with "The Maids of America" company.

ANGELINI.—Chevalier Giuseppe Angelini, musical director of the San Carlo Grand Opera company, who achieved fame by conducting whole operas without printed score before him, died in Niles, Mich., July 18, where he had given a performance with his company the night previous. He received his title from the King of Italy. His body was buried in Niles Cemetery.

CLAYTON.—Charles A. Clayton, who was a circus "strong man" for twenty-six years, died June 21 at the Elizabeth (N. J.) General Hospital as a result of a cerebral hemorrhage, believed to have been superinduced by heavy lifting. He was manager of the Ten in One Pit Show, owned by the Eddy Carnival Company, and was en route from Bordentown to Chrome, N. J., where the show played last week, when stricken at Rahway. He was forty-three years old and was a native of Philadelphia. The body was claimed at Leonard's morgue, Elizabeth, by a sister, Mrs. Howard Martin, of Chester, Pa., and was interred at Darby, Pa.

MORIARTY.—Marcus Moriarty, a well-known actor, died at his home, 426 West Twenty-third Street, June 21. He was stage-manager for Julia Arthur's presentation of "A Lady of Quality" at Wallack's Theater, played prominent parts in William Harrison's local comedies, and was in the original productions of "The County Chairman" and "Buntz Pulls the Strings." In the latter play he made his last stage appearance in this city. During the past few years he appeared in motion pictures with the Edison-Metro and the Famous Players companies.

NOLAN.—Boyd Nolan, a young actor, died June 21 at the Polyclinic Hospital of paralysis. He was 32 years old. His last appearance was in "The Poor Little Rich Girl." He had appeared as leading man in several stock companies in the larger cities, and for a time was leading man with Dorothy Donnelly in "Madame X."

HAMBURG.—Professor Michael Hambourg, founder of the Hambourg Conservatory of Music, and famous as a teacher of the pianoforte, died June 18 at his home in Toronto, Canada, of heart disease. He was the father of Mark Hambourg, the distinguished Russian pianist, Jan Hambourg, the violinist and Boris Hambourg, the cellist. With the latter two he established the Hambourg Conservatory of Music in Toronto, in 1911. He was born in Russia.

PORTER.—William H. Porter died at his home in Hamilton, Maryland June 18. He was the father of Horace H. Porter, a well known character actor, who last year was leading man in "A Pair of Sixes" and is now playing in stock in Calgary, Canada. It was impossible for Mr. Porter to leave the company until June 24, and in spite of his father's death he was compelled to play the character comedy role in "Stop Thief" throughout the week. Mr. Porter left for his home in Hamilton on June 25.

ALLEN.—Edward H. Allen, a theatrical and advertising man, died on June 24 at his home in Boston, Mass., in his fifty-seventh year. He was formerly manager of the Grand Opera House in Washington.

In Memorium

GILBERT.—In loving memory of my dear mother, KATE GILBERT, June 27, 1905.

KATE BONNINGTON ROCH.

FROHMAN URGES HASTE

President of Actors' Fund Asks Contributors to Dime Banks to Hurry with Returns

But two weeks remain for the dime-bank contributors to the Actors' Fund to get on the roll of honor, and yet there is a marked slackening of returns from this source. President Daniel Frohman is desirous of having a complete report by July 15, and urges everyone having banks partly or wholly filled to hasten the work and make prompt returns to him at his offices in the Lyceum Theatre Building. Treasurers of theatres for a time showed excellent results by interesting patrons, especially those going in on passes, and in three weeks Margaret Collins of the Booth Theatre collected \$57 in two banks by this easy process.

Many hundreds of dollars could be assembled in this manner by house treasurers and others connected with places of amusement between now and July 15, and thousands of actors who best understand the economic and lasting plan of the proposed endowment fund, have yet time to help the cause enormously by getting their banks filled and sending them in. The Drama League of America, the members of which are mostly non-professional lovers of the theatre, have set a fine example in returning 142 banks filled by the members.

The wisdom and necessity of placing the Actors' Fund upon the firm basis of an endowment of \$1,000,000 permanently invested in approved interest-bearing securities have been approved by all the friends and supporters of the fund. The interest thus accruing will be enough to make the Actors' Fund Home a perpetual institution and will eliminate all chance of disintegrating the fund itself.

Mr. Frohman is very anxious to complete his report for the fiscal year ending July 15, and to this end urges everyone who can be represented in the report to complete their collections and donations and make a final and zealous effort to fill their dime banks and send them in.

TULLY HONORED IN HAWAII

Richard Walton Tully has just returned to New York from an extended honeymoon sojourn in the Hawaiian Islands, his bride formerly being Miss Gladys C. Hanna, of a prominent Toronto family. While in the Islands, Mr. Tully was told by prominent businessmen and bankers that they ascribed the new prosperity that had come to the Islands in a commercial way as the direct result of the influence of his play, "The Bird of Paradise," and on leaving Honolulu Mr. Tully was presented with a gold-inscribed ukulele, together with a letter of appreciation from the Hawaii Promotion Committee of the Honolulu Chamber of Commerce.

INDIAN DRAMA PRODUCED

"The Fire Pest," an Indian drama by Ernest Thompson Seton, was produced at the Yama Farms near Napanoch, N. Y., on Saturday night. The performance began at twilight with the assembling of the chiefs at the council fire. Great care had been taken to reproduce accurately every detail of customs, ceremonies, costumes and dancing, and as many of the men who took part were authorities on the North American Indian the picture of Indian life was authentic. All of the costumes, in fact, had been worn by real Indians, and the natural setting of the mountains added to the realism. The author played the role of Whooping Crane and imitated the calls of birds and wild animals.

BALTIMORE ACTOR ENLISTS

BALTIMORE (Special).—Among those who have signed up with the Fifth Infantry is Joe Hartman Roeder, a Baltimore actor, who has been a success before the footlights here and in New York. Roeder started his theatrical career about eleven years ago with Albaugh's Stock Company here and since has appeared locally in "The Country Boy" and "Ben Hur."

BOSTON

"The Amber Empress" Postponed—"The Scapegoat" Didn't Quite Come Over—Craig Players Vamoose

Boston (Special).—An announcement in front of the Colonial Theater frankly says that the engagement of "The Amber Empress," scheduled there for June 26, has been postponed "owing to necessary and important revision." The piece was produced at New Haven June 19, for a run of three days. It is understood that the music by Zuel Parienteau proved to be pleasing and satisfactory, but that the book could not be whipped into shape even with the expert and suddenly summoned help of Harry B. and Robert B. Smith. Messrs. Corey, Williams and Riter did not care to risk a failure with their first musical venture; so they have taken the piece off, with some intention, however, of a revised version that shall be seen later.

"The Princess Pat" closes its local engagement and its season on Saturday, after a ten weeks' run at the Park Square. During the last few weeks there have been a number of changes in the company, the cast now including Katherine Witchie as Marie, Martin Haydon as Thomas, Oscar Egan as Harrow, Ralph Rices as the younger Schmaltz, Katherine Stout as Grace Holbrook, Ben Hendricks as Schmaltz, Sr., and Charlotte Le Grand as the Princess. Louis Casavant, Phil Hyley and David Quixano retain their original parts.

Despite the excellent work of Edmund Breeze, Carlyle Moore's new play, "The Scapegoat," made small impression during its week's existence at the Castle Square. The play proved to be a conventional and not too plausible or entertaining melodrama, with a good deal of vague characterization and altogether too much dependence for its plot on the intricacies of the art of bank-robbing. There was, however, one well written dramatic act, in which the defaulting cashier is on the carpet before his president and directors. June 24 was the final night of the Castle Square season, and also, as it may prove, the farewell to the Craig Players; for as has been told here, the International Circuit is to supply the Castle Square with its attractions next season.

Mary Young (Mrs. John Craig) sailed for France last Saturday on the Lafayette. She goes to distribute the Mary Young Fund for war orphans; and while she is in Paris she will try to make arrangements for the translation and production in Paris of the first Harvard prize play "The End of the Bridge," and also of "The Woman Hunter."

John Craig will spend part of his vacation in a visit to Galveston, to see his mother.

Tom Wise has accepted Mayor Curley's invitation to play Falstaff in the municipal celebration in honor of Shakespeare on July 4. Details of the performances are still strangely lacking.

Sam J. Hume of Cambridge was the producer of "The Cranbrook Masque," performances of which, June 26-27, marked the dedication of the Greek Theater built by Mr. George G. Booth on his estate at Bloomfield Hills, Mich.

This part of the country is not often invaded by the photoplay producers, but just now, in order to get the right New England flavor, the World Film people are making their Nathan Hale picture at Bedford and Marblehead. Gail Kane and Robert Warwick are the leading players in the film, which will be called "The Heart of a Hero."

WASHINGTON

Stock Ready for Rest—Final at Belasco's—President at a Benefit

WASHINGTON, D. C. (Special).—The current week's offering at Poli's which marks the closing of the season, is "Rebecca of Sunny Brook Farm." It had been planned to finish the season with the presentation of an unnamed new play from the pen of H. H. Van Buren—the following week—but this has been deferred until a later period in order to give the company a much needed rest. This has been the longest and most successful continuous season

of nearly a year that the Washington Poli Players have ever known. During the Summer interim Resident Manager Fred G. Berger will put into force some very ambitious plans for the improvement of the theater.

With the final performance of Edward Milton Rorley's play, "Peace and Quiet," at the Belasco Saturday night, June 24, after a pleasantly successful week the regular season of this house came to a close. For a short season probably motion pictures will occupy the house.

The current week's splendidly arranged programme at Keith's includes Henrietta Crossman in her new comedy "Gossip Eloquent," by Frances Nordstrom, Jack E. Gardner, Bert Levy, Anna Chandler, Richards and Kyle, Mr. and Mrs. Kelson, Burdella Patterson, Claude Rodeo and the Pathe News Pictorial.

The President and Mrs. Wilson accompanied by Mrs. William H. Bolling, Mrs. Annie Wilson Howe and Mrs. Perrin C. Cothran attended the performance of "The Belle of Richmond," at Poli's last Tuesday evening, the occasion being a benefit given for the field division of the Woman's National Democratic League.

Burdella Patterson, this week at Keith's, is the original of the statues of Diana and Psyche in the Panama-Pacific Exposition. She originated "Visions d'Art."

The Pathe News picture man made a hit with Washington's preparedness parade. Three hours after the last marcher and passed the reviewing stand he had his film finished and ready for business. Loew's Columbia quickly secured it and had it on exhibition that evening. It was also displayed at Keith's.

Mr. and Mrs. T. Arthur Smith have issued cards for a reception at 1306 G St., N. W. Wednesday evening, July 5, in celebration of the twenty-fifth anniversary of their wedding. Mr. Smith is the well-known advance sale ticket seller and manager of special concert events locally.

The Keith trophy to be given by Manager Robbins, in behalf of Messrs. Keith and Albee, joint owners of the Keith theaters, will be a great loving cup in silver, to be competed for each year at the public exercises on the Fourth of July.

JOHN T. WARDE.

JOLLY DELLA PRINGLE

Story of Her Travels to the Mirror. Written As She Would Talk It

CORONADO, CAL. (Special).—Jolly Della Pringle has been playing in pictures with the Lubin Coronado company for the past two months. We closed our Auto Show Jan. 13 at Phoenix, Ariz., and started for San Diego, crossing the sandy desert from Yuma. The storms had drifted the sand mountain high over the plank road, and we couldn't stay on it; got buried in the sand and I had to walk six miles for help. I started out alone and had gone about three miles when I met three Government surveyors working on the state highway. I told them our troubles. They asked me what kind of a car we had; I told them a Ford; they said, "Oh, well, we can lift that back on the planks," and told me to go on to their camp three miles distant, where there was water—a place called Middle Wells. So I started; it was a long, lonesome hike and I had to stop every little while and take the sand out of my shoes. I was scared of Mexican bandits, too, as I was only about a half mile from the border, and had all my jewelry in my bag. All I could think of was the song, "Till the Sands of the Desert Grow Cold." I hummed it and sucked the juice of two oranges to quench my thirst. Well, I reached the camp just at dark; the big, fat Dutch cook was surprised to see a woman appear a-foot and alone in such a lonely place. I explained how it had happened; he gave me a bowl of clam chowder and some hot corn bread and tea, and I never tasted anything so good. The boys and Mr. Van Auker arrived about an hour later and we stayed all night there; slept in a teamster's tent; dirty old comforts and a tarpaulin for covering; no pillow cases and such a smell. I slept in my fur cap and veil, sweater, corduroy skirt; it rained all night on the tent and that was the

NEW YORK THEATERS

NEW AMSTERDAM W. 42 St. Evg. 8.10. Mts. Wed. & Sat. 2.10.

Ziegfeld Follies

After the Show see Gala Performance

ZIEGFELD MIDNIGHT FROLIC

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ASTOR Broadway and 45th St. Evg. 8.10. Matinee Wednesday and Saturday at 2.10.

Cohan & Harris present

The Cohan Revue 1916

ALL STAR CAST

A musical crazy quilt, patched together and threaded with words and music.

By GEO. M. COHAN

NEW YORK THEATERS

BELASCO West 44th St. Evg. 8.10. Mats. Tues. and Thurs. 2.20. Saturday matinee and night performances omitted until Saturday, Aug. 12.

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MME. CHILSON-OHRMAN

turn to St. Louis shortly to resume his place with the Park Opera company, and that Arthur Burckly is planning to return to New York.

Haydn was the tenor of the original Park Opera company and is supremely popular in St. Louis.

Aside from the Park this city is dependent upon picture shows and Summer gardens for its Summer entertainment. Good sandville at Forest Park Highlands, and a rather classic bit of midnight "cabaretting" gives a metropolitan flavor to the night life here.

HAGGEMAN.



ANITA KING AS A "SUN-MAID."

The commercial value of the motion picture actor is indicated in the interesting picture shown above, taken at Fresno, Cal. Miss Anita King, the well-known motion picture star, is shown eating the famous "Sun-Maid" raisins at their packing house, and the Mirror's correspondent, Mr. L. H. Payne, is directly behind her chair. Mr. Payne has long been associated with this famous California industry, and the high standard of the "Sun-Maid" brand is famous alike in the East and the West.

SUMMER TIME IN ST. LOUIS

ST. LOUIS, Mo. (Special).—The regular Summer season at the Park, where the Park Opera company continues its activity, was featured week June 19 with the pretentious revival of "The Fortune Teller," a play by H. H. Van Buren. The company was headed by a cast of national reputation in well known roles. "The Fortune Teller" was the first of a series of plays by H. H. Van Buren. The company was headed by a cast of national reputation in well known roles. "The Fortune Teller" was the first of a series of plays by H. H. Van Buren. The company was headed by a cast of national reputation in well known roles.

Week June 26 several novel features will mark the new season. "The Gay Hussars," a play by H. H. Van Buren, will be the first of a series of plays by H. H. Van Buren. The company was headed by a cast of national reputation in well known roles. "The Fortune Teller" was the first of a series of plays by H. H. Van Buren. The company was headed by a cast of national reputation in well known roles.

NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

The TICKER

While the stars of the long season legitimate are resting up, many of the stock companies are still in business and some of them will remain indefinitely. "Now is the time" when stock managers and stock players can get the sort of publicity in this department of the Mirror which they may not be able to get when all lines of the profession are back at work. Send in your gossip about yourselves and your associates. A little pleasing story about somebody you know will go a long way for the next few weeks. Hide your modesty and come out. If you can't write in the way you would like to write it, make a scenario and ship it in, and the Word artist of this department will put on the trimmings.

In spite of the war, our stock of dyestuffs is bulging. We are sole manufacturers of the hues out of which rainbows are made.

"SALOMY JANE," "ADELE," ROCHESTER

ROCHESTER, N. Y. (Special).—Temple (Temple Players, Edward Renton, manager): "Salomy Jane" was played at the Temple, week June 19, with Grace Huff in the title role and Carl Anthony as the Stranger. Miss Adele Boyd as Willie Smith was charming in a small role. Georgia Woodthorpe as Lise Heath moved the audience to tears by her sincere and sympathetic playing. Ralph Locke as Marbury the Gambler, was also well liked. Other players were Robert McClung, S. K. Fried, Robert Homans, Doris and Joseph Eaton, Forrest Orr, Ralph Kline, Edwin Evans and Cyril Raymond. The settings were very good, especially the scene in the redwood forest. This excellent company is steadily winning favor with Rochesterians and large audiences are a rule. Edward Renton is stage and company manager and S. K. Fried, stage director. Week 23, "Potash and Perlmutter" in stock.

Lycium (Manhattan Players, R. L. Madden, Manager): "Adele," the French operetta, cleverly produced by Edgar MacGregor, at the Lycium, week 19, with Tessa Kosta as Adele, proved particularly welcome after several weeks of dramas and comedies. Miss Kosta, Ethel Wilson and Reginald Denny were the leading singers, and surprised their many friends by their excellent singing. Alice Butler, Oz Waldrop, Olive Wyndham, John H. Lee, Ernest Cosart, Robert Middlemass, James Spottwood, Frank Gerbach, were the principal players, while a chorus of local talent aided with the many songs and dances. Week June 25, "The Third Party" for the first time in Rochester.

Family: B. F. Keith vaudeville at popular prices: the only variety house open this Summer. Bills are changed twice weekly, and moving pictures shown on Sundays. LEFFINGWELL.

MEEHAN, "JERRY," FALL RIVER

FALL RIVER, MASS. (Special).—Savoy: Each week the productions, as presented by John Meehan and his excellent company of players, grow better until it seems that they have reached their limit of perfection. "The Call of the Heart," as presented week June 19-24, was one of the best of the present season. The success achieved by the company has been in a great measure (outside of the acting) due to the director, Bernard Steele, who has staged all productions in a lavish manner and has not omitted the smallest detail. John Meehan, as Arthur Everlow, gave a splendid portrayal of his part in "The Call of the Heart." Harry La Cour, whose acting has gained a host of friends, had a most congenial part as Eitel. Esther Howard was a good Vivian Ford, while the Lord Everlow of Ioan Borup was satisfactory. Belle D'Arcy, who made a hit in the play of last week, was seen to better advantage as Lady Everlow. Tom Whyte, one of the most reliable members of the Co., when it comes to playing a part, was well cast as Doctor Paulson. Maud Blair made a very good Mrs. Quackenbush. James Duggan, who has been a member of the Co. only a short time, has already become a great favorite with the patrons, and gave a well balanced performance of Comrade Jim. Miss Claire Maslin made an ideal Rosa. Louis Wolford played Parker and C. A. Bickford, Alfred. The one stage setting was the best yet seen, and great credit is due Nicholas Yellenti, who painted it. Fred Wolf and Louis Wolford worked hard for the success of the production: good performance and attendance. "Jerry," 26-July 1.

Miss Laura Arnold, who was without doubt the best leading woman seen here in stock since the days of the Wright Huntington company, closed her engagement with the John Meehan Players 17, and returned to New York. Miss Arnold's departure is much to be regretted, as she had more than made good, and was exceptionally popular. A new stock company will open at the New Bedford, Mass., Theater, Labor Day, Sept. 4, under the management of William Cross. It is reported that Bernard Steele, who has been successful in stage direction, will be the new director. W. F. GEE.

"EAST LYNNE," SOLDIER FIDDLERS

PITTSBURGH (Special).—The offering at the Lyceum June 19-24, by the Marguerite Bryant Players was "East Lynne." Marguerite Bryant did her usual good work in the role of Lady Isabel and Edward LaRenz was cast to advantage as Carlyle. Good support was given by Neil Walker, Stanley Price, Mrs. Ed. McHugh, Charles Kramer and Baby Princess. "Cinderella," week 26.

The Old Soldier Fiddlers was perhaps the most popular act on the bill at the Davis, 19-24. This patriotic act won instant favor, and now that this country is on the verge of war with Mexico, the Fiddlers are very much in the limelight. Colonel Pattee and his associate veterans have already offered their services to the country in case of war. Other acts on the bill were the Ponziella Sisters, Lydia Barry, J. C. Nugent and Max Rudinoff.

The Edition De Luxe Playlet company, at the Schenley is gaining in popularity; during the first half of the week "The Peacemakers" was the offering, with Harry MacFayden, Teris Loring, Graham Velser, Ainsworth Arnold, and Mabel Carruthers. Edith Helena and Domenico Russo gave one act of "Cavalleria." Motion pictures completed the bill.

The engagement of "Hamons" at the Pitt ends July 1. The Hippodrome, it is announced, will open at Forbes Field July 3, under the management of Harry Davis and John P. Harris.

D. JAY FACKNER.

HERBERT BY WORCESTER POLI

WORCESTER, MASS. (Special).—Victor Herbert's "Mile. Modiste" was the fourth production given by the Poli Musical Players, at Poli's, week June 19-24. The appearance of Max Flechandler, new musical director, contributed much toward the success of the production. Eva Olivotti found the title role much to her liking and sang in excellent voice. Miss Olivotti is becoming a strong favorite here. William Pruette was a big hit in his original role of the count, and was forced to sing "I Want What I Want When I Want It" several times over. Inez Bauer returned to the cast as Nanette and did good work, especially in her dance with dainty Edna Temple. Dixie Blair, who is always good, made a fine Mme. Cecil, and George Tallman, Edward Basse, Harlan Briggs, Gertrude Florence, Genevieve Temple, Florence Gonzales and James McElhern rounded out a well balanced cast. The mountings for the three scenes were exceptionally good and the costumes bright. Week June 26-July 1, "Naughty Marietta."

FRANK HANSON ORDWAY.

SUMMER FUN IN SCRANTON

SCRANTON, PA. (Special).—The Poll Stock Co., opened their Summer season at the Poll Theater June 19, with "Sinners," to excellent business. Mae Desmond as Mary Horton, sustained a role with fidelity and skill, being especially fine in the emotional parts. Gus Forbes gave a strong interpretation of the part of Bob Merrick, while Stewart E. Wilson's portrayal of Joe Garfield, was a fine character study. Arthur Buchanan as Willie Morgan, again demonstrated that he is an actor of sterling qualities and always gets the best out of every character he portrays. Edward D'Oize was excellent as Horace Worth and Kerwin Wilkinson as Dr. Simpson, gave a good account of himself. Helen Gillingwater was an ideal, trustful mother as Mrs. Horton. Ida Mayo as Polly, was never seen to better advantage and Edith Winchester gave a splendid portrayal of the part of Hilda. Lillian Bunn as Sadie merits special mention. The staging, under the direction of Augustin Glassmire, was all that could be desired and the scenery was especially fine. "A Full House" week 26; "The Angelus" week July 3, and "Damon and Pythias" week July 10. Ringling Brothers Circus here June 20 performed to two packed tents. C. B. DERMAN.

"MONTE CRISTO," UNION HILL, N. J.

"Monte Cristo," thrillingly melodramatic as in its palmy days, and garbed in the appropriate splendor of the modern stage, was revived by the Keith Players, Union Hill, N. J., June 12-17, under the direction of W. C. Masson, assisted by John O. Hewitt. Electrical effects assisted in making this company's production of the Fechter version of Dumas' novel a most colorful and artistic success. Jack Roseleigh acted earnestly and forcefully in the role of Edmund Dantes. His characterization was real. The change from the carefree swagger of the sailor Dantes, to the gracious bearing of Monte Cristo bespeaks attention to detail. Mr. Roseleigh has acted many and varied roles in Union Hill and his work has always been characterized with a sincerity of manner that has made him popular. Much of the success of this splendid company must be credited to him. Joseph Lawrence's conception of Noirtier was rich in melodramatic power. Frederick Webber was excellent as Villefort. Ann MacDonald pleased as Mercedes. The supporting cast was good. This week the company is playing "Alma. Where Do You Live?" by popular demand, because of the tremendous success it scored some weeks ago. GEWE.



GROUP OF "MORTALS."

In the University of Utah's Drama Club's "A Midsummer Night's Dream," at Salt Lake City.

SALT LAKE CITY (Special).—The open air production of "A Midsummer Night's Dream," given on the Campus, June 2, 3 and 5 by students of the Utah University, proved by far the best of many they have presented. For years, Prof. Maud May Babcock has harbored the idea of a Greek theater at the U. and at times has hoped to get an appropriation for it. Owing to pressure of more important matters, there has not been money available, and at present the student body has taken up the idea of accumulating a fund to accomplish this. Each year they are giving these out-of-doors entertainments and have already a substantial nucleus in their treasury. A Greek theater in Salt Lake may, therefore, be considered as a fact all but accomplished. The line-up of characters for the present endeavor, after the usual try-outs, was entirely satisfactory, and cut very close to the professional standard.

The audiences were large and highly pleased. Aside from the excellent coaching given the performers by Prof. Babcock, the work of the fairies, presenting entirely new evolutions composed and taught by Miss Lillian Rogers—the same being rhythmized to the Mendelssohn music—added greatly to the charm of the performance. Of the performers, the beauty and grace of Miss Edyth Bartow as Oberon and Thelma Farnsworth as Titania, were the source of enthusiastic outbursts from the audiences. Others who were most fully worthy of mention were Armond Dixon, Lila Eccles, Ruby Naegle, Margaret Ewing, Orpha Kingsbury, John Cotter, Niels Bolin, Angus Boyer, Grover A. Giles, Frank Rasmussen and Herbert M. Schiller. Lucille Rogers was a most dainty and charming Puck. A large orchestra under the direction of Prof. Thomas Giles rendered the music. C. E. JOHNSON.

Who, Where, What, in Stock

Mr. Dudley Ayres is with the Keith Stock company in Portland, Maine, and will remain with that company during the Summer, report to the contrary, as printed in a Brooklyn newspaper.

W. Olathe Miller has been re-engaged by Mr. Clark Brown to play the comedy with the Temple Stock company, Hamilton, Ont., Canada.

A new stock company will open at the New Bedford, Mass., Theater Labor Day, under the management of William Cross.

Carrie Lowe, well known for character work, has been engaged for Summer stock at Omaha, Neb., with Edmund Lynch and the Bradleys Players. This is a return engagement for Mrs. Lowe and this season she has her son, Jack Murphy, who is the youngest member of the Actors' Society of America, with her in the company.

Sylvia Cushman, formerly of the Craig Players, Boston, will be the Frailty and Intoxication in the "Experience" company, that goes to the Coast. Miss Cushman is a Brookline, Mass., girl, and only eighteen years old. John Craig "discovered" her when she was a pupil of Clator D. Gilbert, and at fifteen years old she became a member of the well-known Craig Players.

Ralph Murphy, of the Knickerbocker Players, Syracuse, N. Y., was married last November to Miss Christine E. Callahan, of Holyoke, Mass. The marriage has been kept secret until a few nights since when, after the play the young woman who had occupied one of the boxes was escorted behind the curtain and introduced to the company as Mrs. Ralph Murphy. She had graduated a week previous from an institute in Brooklyn, and no one in the school had ever suspected that "Miss Callahan" was a married woman.

Albert S. Veas has closed his special engagement as leading man with the Bronx Stock company, and will go to Atlantic City for a few weeks' rest before returning to New York to start rehearsals.

Mildred Florence has been taking horseback rides nearly every day for the past five weeks. Miss Florence says it is a great fun to get on a real horse and ride away out into the country.

Edmund Abbey, after completing a successful engagement at the Keith Bronx Theater, will leave within a week for his home at Bronte-on-the-Lake, near Hamilton, Ont.

Joseph DeStefani made a personal hit in Mark Swan's new comedy, "A Regular Feller," when it was produced week June 17 for a special, limited engagement at the Warburton, Yonkers, N. Y.

"UNDER COVER" IN WILKES-BARRE

WILKES-BARRE, PA. (Special).—The Poll Stock Co., at Wilkes-Barre, Pa., opened June 12 in "Under Cover." Mr. James Thatcher selected the best company that ever played this city. It is the opinion of the public. Miss Anna O'Day, made a charming Ethel and many friends by her clever work. Mr. Alfred Swenson as Stephen Denby, jumped into favor at once and is very popular. Mr. Blake was a good Taylor. Russell Filmore was at his best as Montie. Harry E. McKee was ideal as Harrison; and Miss Grace Fox as Mrs. H. was equally as good. Marie Hopkins was a winsome Nora; Miss Nann Benard made the most of Sara Peabody; Alma Rutherford was good as Amey; Mr. Primrose was acceptable as Harry Gibbs; Royal Stout, and Henry Oehler were all that could be desired in the small parts. Karl Amend, scenic artist; Henry Oehler, is stage manager, and Harry E. McKee is director. "Rebecca" week 19.

"GIRL OF MY DREAMS" IN ELMIRA

ELMIRA, N. Y. (Special).—The Horick's Opera company, gave a happy and bristling production of "The Talk of New York," June 19-24, at Horick's Theater, to large and delighted houses. Scott Welsh as Kid Burns pleased in large measures. Maude Gray was a thoroughly charming Geraldine Wilcox, singing the role in excellent voice and sprightly fashion. Leona Stephens made a dashing Isabella McFadden, and Alice Hills was a finished Grace Palmer. Albert Pellaton's splendid bass voice was heard to advantage as Dudley Wilcox and Bobby Woolsey did well as Freddie Stevens. Others worthy were Fred Emerson, Whitlock Davis, Grace Lang, Leonard Hollister, Ernest Geyer, Jack Holden, and Evelyn Downer. Charles Jones directed the stage in his clever manner and George Lyding's orchestral direction helped greatly. "Girl of My Dreams," 26-July 1.

J. MAXWELL BEERS.

EIGHT WEEKS OF BLEECKER

ALBANY, N. Y. (Special).—The Bleecker Stock Players, for their eighth week at Hamman Bleecker Hall were seen in a most creditable production of Charles Kenyon's "Kindling," which scored a distinct hit with extremely large audiences week June 19-24. Miss Sue McManamy presented a capital interpretation of Maggie Schultz, the part affording her a rare opportunity for a fine bit of emotional acting. Edward Everett Horton as the husband Heinie Schultz, sustained the role with good effect. Frances Murdoch again gave evidence of her rare talents as Mrs. Bates. Among others in the well selected cast deserving of praise for their effective work were Doris Moore, Grace Hayle, Howard Shoppe, Arthur Vin-ton, and Jerome Kennedy. "The Old Homestead," week 26-July 1.

GEO. W. HERRICK

WEEK'S NEWS STORIES

At Coon-Shouter's Hard Luck—Banjo Player's Suicide—Pub. Man in Politics

Tascott, originator of "coon shouting" and some years ago the highest-salaried headliner in vaudeville, has made his appearance in Chicago, a sorry wreck of his former fame and prosperity. He lost his voice recently. It was the climax of several seasons of adversity that came with the decadence of ragtime. Now he is daily peddling chewing gum and chocolates at the stage doors of several loop theaters, in Chicago, making a few pennies from the players. He refuses charity. Conroy and Le Maître pay him a dollar a week to bring the baseball scores to their dressing-room at matinees. He sold flags in the streets during the parades and to convention crowds. Tascott has a wife and eight children. His salary of \$200 a week was an advertised sensation a decade or so ago.

Alexander E. Meggitt a noted banjoist whose professional name was "Harvey Hale," committed suicide in St. Louis, June 14. Years ago, when the name of P. T. Barnum was one to be conjured with, and when the "concert" following the circus performance was a compelling feature, "Harvey Hale" was known the length and breadth of the land as a banjo player. He became an advance agent, and continued with Barnum until the great showman's death, and then cast his lot with the Ringling Brothers. He became afflicted with cancer, and his physician told him he could not live. He repaired to his boyhood home in St. Louis, and went to the house of his cousin. One night last week he went out for a walk. At the "loop" he placed a revolver against his breast and fired. He was taken to the City Hospital, where he died.

Out in Des Moines, Ia., a number of Republicans have formed a Charles E. Hughes Marching and Whiskers Club. Only men with a luxuriant growth of alfalfa are entitled to membership, but in Iowa this includes the major portion of the male population. In a Des Moines newspaper's account of the formation of the club one of the leading members mentioned is George Wotherspoon, for years a reporter and theatrical advance agent. The accounts classify the various styles of whiskers, and Wotherspoon's are set down as the "running wild" variety.

WILKES IN SEATTLE

SEATTLE, WASH. (Special).—The attraction at the Orpheum was the Wilkes Players in "Mrs. Wiggs of the Cabbage Patch." June 11-17, presented in a very creditable manner, with Vane Calvert effective in the title part. Fanchon Everhart made a hit as Miss Hazy, and kept the audience in a ripple of merriment. Phoebe Hunt as Lovey Mary won favor, and showed fresh signs of her versatility. Norman Hackett as Mr. Stubbins entered into the spirit of the role. The juvenile members of the company did clever work. In the cast were Bessie Bruce, Oro Thesmon, Florence Spencer, Antonette Crawford, Stanley DeWolfe, William C. Walsh and others, who gave good support. Same company in "The Spendthrift," 11-17.

BENJAMIN F. MESSERVEY.

STOCK CLOSES AND OPENINGS

The Horn stock closed its season at Jackson, Mich.
The William B. Todd company closed its season at Marion, Ind.
The Gagnon-Pollock company opened at Pueblo, Colo., this week, the company being organized in Chicago by Bert Gagnon.
The Sherman stock closed an eight weeks' season at the Majestic, at Bloomington, Ill.

SAN FRANCISCO BUDGET

SAN FRANCISCO (Special).—William H. Crane and wife are in the city to spend their summer vacation. They are stopping at the St. Francis Hotel.

Henry Miller will head a big company to play a ten weeks' engagement at the Columbia Theater. The company will open July 10 in "The Mollusc," to be preceded by a curtain raiser in which Mrs. Whiffen will appear. "The Great Divide" will follow. The film, "The Argonauts of California," is now being shown at the Columbia.

Maud Fulton opened at the Cort in "The Brats" and a full house was present to give her a warm welcome. The Alcazar opened in "Raffles." This is Stanley Forrest's best play. Chrystal Hearne starred with him.

The Orpheum featured Nat Willis and Deiro, the accordionist who was put on a week in advance to take the place of Grace La Rue, who was taken suddenly ill. The Empress was represented by Russia with a troupe of Russian dancers, Germany by the Six Yocergs. Pan-tages featured The Empire Comedy Four and other good numbers. Edwin T. Emery remained in town to produce his act, "The Eight Dancing Balloon Girls" at the Hippodrome.

Islam Temple of Shriners took the Orpheum June 29 and installed 1,500 phones for that night so each one in attendance was able to listen to speeches by Shriners in New York during the show.

Charles Caulkins, an actor, was sentenced to three months in the county jail by Judge Dooling in the United States District Court. Caulkins is also known by the name of Van Slick. He signed the name of C. Dale Caulkins to a money order which was not intended for him. A post office inspector had seen Caulkins play, recognized him, and located him in New York this past April, though the crime was committed eight years ago.

A \$50,000 theater, costing an additional \$25,000 for its interior equipment and furnishings, will be erected in the Richmond District at Clement street and Tenth avenue by Mrs. Mary E. Soldi. The theater will have a seating capacity of 1,400 in balcony and main floor.



HARRY HOLLINGSWORTH.
Morosco's Leading Man.

Mr. Harry Hollingsworth, well known in stock circles throughout the United States and Canada, was recently engaged by Mr. Oliver Morosco as leading man with his Burbank Stock company in Los Angeles. Mr. Hollingsworth has had a more varied career than most leading men, having opened in the Burbank Theater about ten years ago. After playing several seasons on the road, he returned to stock and became a member of the Oliver Theater Stock company at Lincoln, Neb. This engagement in turn was followed by a season with the Auditorium Players in Kansas City and two seasons at Hartford, Conn., with the Poli Players. Last season he joined the Wadsworth Players, New York City, playing opposite Miss Welba Lestina, when upon the closing of that house he acted before the camera for the Vitagraph Company. While with the Vitagraph, Mr. Hollingsworth appeared in a forthcoming release of that company called "The Sarrantula."

"MEG BURNS" BY AN OMAHA NUN

OMAHA (Special).—For week of June 25, North Bros. Stock Co. at the King presented "Meg Burns," the play by an Omaha nun dealing with the Irish Revolution of 1848. Hazel McNutt was seen in the title role and "Sport" North played the part of a parish priest. Special by Hugo J. Miller, of Chicago. By way of a novelty, this theater instead of having an orchestra, has four cabaret singers who are very popular.

Hildegard Lachmann, an eight-year-old Omaha girl, appeared with "Mansfield and Kiddies" at the Empress in a specialty dancing number week June 19. Hilda is well known in this city for her excellent work with various local stock companies and she is considered to be the best child dancer in Omaha. She had had some flattering offers from theatrical managers and motion picture directors, but Hilda will be very busy in school for the next few years, where she is an excellent student. Besides dancing, little Miss Lachmann is equally skilled in playing piano and singing. Perhaps that is why she is sometimes called "The only kid in Omaha." In the act there were 100 Omaha children who composed a violin orchestra, with Frank Mansfield, their teacher, as director.

Week 25, Edward Lynch and Associate Players offered "Sylvia Runs Away." At this theater a free seat is given with every paid admission for evening performances purchased before 6 o'clock.

Omaha people still miss Ione McGrane, who was leading lady for this company in Omaha last year and who has a large following here.

Omaha is to be one of the forty cities included on a new theatrical circuit, which will begin to stage first-class plays at popular prices next fall, according to the announcement of W. J. Burgess. The new circuit is to be known as the International, and will play at the Boyd Theater here. Big theatrical interests are in the new deal, Mr. Burgess states. Companies known as "No. 2," which heretofore have played cities of this size at \$1.50 prices are to be booked by the new circuit at prices with a maximum of 75 cents. The Boyd will play the new circuit offerings the first four days of each week and will offer high class Shubert attractions the last three days. The house will open Labor day.

ESTHER P. NEWMAN.

"Stop Thief," week June 19, to fine houses at the Empire in Syracuse, N. Y. Emory, Wilcox and Miss Gombel continue to star and draw full houses every performance. Week June 26, "Too Many Cooks."

Frank Howe, Jr.

PLAYS

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ing item is "Be
man is a dainty Orpheum is a pleasing
The Dream Vaid Elsie Williams and
company pressed there are a number of
"Whose to B. Fadette Orchestra still
other good feature at the Imperial
continues a hot Park is "In Colonial
The headliner and most pleasing
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acts in vaudeville "Horrible Experience," an
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WEST-NORTHWEST

SAN DIEGO, CAL. (Special).—"A Servant in the House," with Tyrone Powers in the cast, was given at the Exposition, June 8, to a large and well-satisfied audience. Mr. Powers was tendered a banquet at the Cristobal Cafe on the Exposition grounds.

Messrs. Dodge and Hayward, of the Spreckels, have taken a lease on the Empress Theater, and will rename it the Garrick. After remodeling, they will play all road attractions at this house, and continue the Hip policy at the Spreckels.

Business continues good at the Savoy, and it is all due to the high class of acts that have played the house for the past few weeks. The following acts made up the bill for week June 12: "A Tangled Revolution," Sprague and McNeese, Hickey Brothers, Jennie Middlevich, Harry Gilbert, Hyman Adler, and the eleventh installment of "The Iron Claw."

The great auditorium of the Spreckels has been filled at almost every performance since its opening Week June 12. Yendes, a Chinese musician, headed the bill.

Armstrong's Baby Dolls, at the Gaiety, offered "A Hundred to One Shot," by Ed. Armstrong week June 12. This only stock organization in San Diego has been pleasing the people and doing satisfactory business.

On June 29, 30, Dorothy Schindler will open her Nature Theater, with an elaborate production of "The Blue Bird." The large cast of seventy-five has been at work for some time, and now all is ready for the first performance. The Nature is unique in itself. It has taken four years to complete landscape, and nothing has been neglected in the work. Entirely out of doors, with trees set for wings, and flowers that only California can produce, the entire landscape forms a picture that is really beyond the description of words. It is in no other place in the world can its equal be found.

The Senior Class of the State Normal School was seen in Irving J. Outcalt's "Admetus," at the Exposition June 16, 17. In the cast were John Lane, Conner Miss Lucile Spinnery, and the Normal dramatic students.

"Ramona" at the Cabrillo Theater, week June 19, at advance prices, San Diego was the home of "Ramona." It was here that she was married, and her marriage place is one of the points of interest to tourists visiting the city. Miss Helen Jackson wrote a great deal of the book in San Diego, and the film has many familiar scenes in the vicinity of San Diego.

MARIE DE BEAU CHAPMAN.

SPOKANE, WASH. (Special).—Auditorium: The first week of real Summer brought Spokane theater patrons a budget of good things. May Robson in "The Making Over of Mrs. Matt" played to good business June 14. The star was supported by an excellent company, and was given an enthusiastic reception. "The Passing Show of 1915" drew almost to capacity at five performances June 15-17. Marilyn Miller and Pauline Lord captured personal honors. Miss Pollard always is a favorite in Spokane. Gene and Willie Howard also scored.

ROBERT S. PHILLIPS.

RICHMOND ON THE JAMES

RICHMOND, VA. (Special).—Since the excellent Price Players concluded their season at the Academy of Music, the movies continue to "pack 'em in all day long and until 11 o'clock at night. The Strand, week June 19-24: Marguerite Clark in "Silks and Satins." Bijou: Norma Talmadge in "Going Straight" and a new Keystone comedy, "Odeon: Billie Burke in "Gloria's Romance" and "Gloria in Exile." Colonial, June 19-24: Great railroad novel, with Helen Holmes in "Whispering Smith," also a Pathe news, Isis: "Old Heidelberg" and "Fickle Fatty's Frank." Eddie Fox in "A Favorite Fool," and Frank Keenan and Charles Ray in "The Coward." New: "The Peters and Ethel Clayton in "The Great Divide," "The Social Pirates," "The Hazards of Helen" and "The Misleading Lady." Rex: Louise Lovely in "Tangled Hearts," a Blue Bird feature, Victor: "The Iron Claw," Mary Pickford in "Broken Hearts," "The Mysteries of Myra," "Lonesome Luke," comedy; "Mutt and Jeff" cartoon comedy; Chaplin cartoon comedy; "Napoleon and Sally" cartoon; "The Rosary" special and Pathe Weekly.

Louise White and Nan Crawford formerly of local stock companies are home in Richmond. Both have been appearing in vaudeville this season. Miss White was with "The Fashion Show" for twenty-three weeks and already has offers under consideration. She was selected for the "Fair and Warner" road company but preferred to stay nearer Broadway. Lately there has been considerable movement regarding new opera house garden and amusement palace, on a very large scale, and as some of our most prominent and influential business men are behind the plan, it will doubtless be a great success.

NEAL AND MCCONNELL.

CLEVELAND'S DRAMA LEAGUE

CLEVELAND, O. (Special).—Under the presidency of Professor J. M. Tolken, of Case School, the Cleveland center of the Drama League of America, has begun what it proposes to make a busy year. The following committees have begun their work: Play Going, Educational, Amateur, Junior, Membership, Publicity and Budget. A list of plays suitable for children will be compiled by the Junior Committee and a record of all amateur dramatic clubs in Cleveland will be kept by the Amateur Committee.

Wednesday June 14 the alumni of Western Reserve University celebrated their first annual "Alumni Frolic." On that evening, following the various classes business and reunions, the alumni gathered at the City Club, where a stage had been erected and a dramatic entertainment was staged by the class of 1911. Each year hereafter the play will be put on by the class five years out of college.

R. A. HAYES.

SEATTLE STUDENTS TO S. R. O.

SEATTLE, WASH. (Special).—The grand dramatic entertainment at the Metropolitan, June 18, presented to pupils of the Cathedral School and the boys of Brice's Memorial School, drew S. R. O. and was thoroughly enjoyed.

At the Moore, "The Birth of a Nation" motion pictures with symphony orchestra, June 11-17, drew fair business. At Pantages, "The Heart of Chicago" and vaudeville; good business. Oak: The Five Pony Girls, and vaudeville. Palace Hip: Lillian Watson and vaudeville. Hippodrome: Osborn's Do-Re-Me and vaudeville. Motion pictures at the Alhambra, Coliseum, Clemmer, Liberty Mission, Rex and other houses.

BENJAMIN F. MESSERVEY.

KANSAS CITY PASTIMES

KANSAS CITY (Special).—Globe (Cyrus Jacobs, manager): Senor Manuel Mora, the Spanish tenor, proved such a popular attraction that he was re-engaged at the Globe, but a nervous breakdown on Thursday, June 15, compelled him to retire from the bill. The difficult task of filling his place was taken over by his accompanist, Herschel Hendler, but the "Post of the Piano," as he is styled, acquitted himself very creditably. Vincent and Denoville, in an old song and some very clever dancing, vied for honors with La Pavia, who offered a beautifully costumed dancing specialty. Commencing June 18, the Stroud Trio, featuring Baby Violet, headlined. Cummin and Seabam were a sure cure for the blues for the way they mistreated one another was exceedingly funny. Dolly Day and company in a sketch, the Hayward Sisters in elaborately staged singing and instrumental numbers, and Carter, Lang and Willis, singing comedians, assist the Osaka Trio of Nipponese Athletes to complete the bill.

Empress (Daniel McCoy, manager): The Happy Hottentots, including seven lively girls and three comedians, offered a jingling musical revue for the week end. The Great Rapoli both juggled and impersonated famous musicians, and Irene Von Trent and James Morrison tried a variety of stunts before they found their element in society dancing. Sue Scott, whistling comedienne, and Abbott and Mills in a singing, talking, modeling act, rounded out the bill. Amy Butler headlined June 18, and, assisted by a classy wardrobe and five musical boys, broke Sunday attendance records. Her quintette offered a strong background. Seven Highlanders in native music and songs pleased, as did also the Kawano Japs, and the Howens in a sidewalk flirtation. The other acts were Happy Doc Holland in blackface, and Kaufmann and Lillian.

Electric Park (John McGuire, manager): Ferris's Band are in their final week (June 19), and will be succeeded Sunday by Philipini. The dine and dance idea is growing in popularity, and the girls of the Heisen Polies are the toast of the town. The enormous crowds that pack the plunge and beach overtax that concession.

Fairmount Park (Sam Benjamin, manager): The Revue at the park is now featuring the Four Baynes, a quartette of local girls of exceptional ability. The American Legion Band, the beach, and the Fairmount Feature Film Company continue to attract large business.

J. R. MCCLUREY.

JERSEY CITY—HOBOKEN

JERSEY CITY (Special).—Keith's bill June 19-21 was one of the best seen here this season, and the business has been very good. The "Art Beautiful" is an animal act of much merit, doing posing. "Frocks and Frills" is a comic operatic sketch, with a lot of girls and two comedians. Jim and Marian Harkins have a laughing act. Her Last Rehearsal was an expose of a stage-manager's trials, and it was funny. Bert and Vera Morrissey are nimble dancers. De Wolf Hopper was the screen star. The Jersey Alldome is doing a fine business with vaudeville and pictures.

"It" Trovato, given at the Majestic June 20, to a packed house, by the Royal Italian Opera company of New York. Signor Mauro as Manrico, and Senorita Doeville as Eleanor, Orchestra very good.

J. Leslie Gossin's recital of "The Servant in the House," June 20, drew a large audience. Mr. Gossin's portrayal of the different characters was excellent.

A fine vaudeville and circus bill at Palisades Amusement Park, June 19-25, with the Leach-Languell Trio of Acrobats; Roscoe and Don, comedians; Rice, Elmer and Tom, comedy acrobats; Arthur C. Holden, the high diver; Frank Goodale, aerial demonstrator.

WALTER C. SMITH.

MACON, GA.

MACON, GA. (Special).—Palace: Mercer University Quartette, June 19-24: "The Spell of the Yukon, June 19: "Saints and Sinners, June 20: "The Good Bad Man, June 21: "Her Marble Heart," June 22: "The No Good Guy," June 23: "Silas Mariner, June 24: "Sweet Kitty Bellairs, June 24: "Princess: "Peg of the Ring," "The Stained Pearl," June 19: "Thou Shalt Not Covet," June 20: "The Fool's Gam," "The Treasure Train," June 21: "Billie's Waterloo," June 22: "As in a Dream," "A Dash of Courage," June 23: "Helen of the Chorus," "The Code of His Ancestors," "A Dollar Down," June 24: "The Sheriff of Pine Mountain," "Putting It Over," "Hungry Hearts," June 24.

Macon: "The Iron Hand," "The Strange Case of Mary Page," June 19: "A Strange Case," "His Little Story," "Mr. Jefferson Green," June 20: "Alias Jim Jones," "Mr. Fuller Pep," June 21: "The Avenger," "The Alaskan Mouse Hound," "First Love and the Ice Man," June 22: "The Cage Man," "Betrayed by the Camera," June 23: "Phony Teeth and False Friends," "The False Game," June 24.

Sam and Edna Park Stock company and vaudeville between acts to large crowds afternoon and night under tent June 19-25.

ANDREW OLIVER ORR.

MEMPHIS, TENN.

MEMPHIS, TENN. (Special).—Movement is on foot to have the Boston National Grand Opera play a return engagement here next Winter. It appeared at the Lyric last February. A signed contract for the sale of the Lyceum Theater Building to Herman M. Rhodes of Memphis, has been received from Albert Weiss, of New York. The purchase price is not stated. A lease on the building held by Mr. Weiss stands for five years. It is located at Second and Jefferson Streets.

C. C. GRISAM.

THARP.—Norman Tharp, the English actor who has been playing in this country for several years, sailed last Saturday on the *Pamonia* for England to join the Twenty-fourth Middlesex Regiment. His most recent appearance in New York was in "Under Fire."

STEIN'S
GRANDLY GUARANTEED
MAKE-UP

MIRROR'S LONDON LETTER

Ryley of New York in "Hobson's Choice"—Americans in "Razzle Dazzle"—Harvey as "Hamlet"

By BEVERLY BRUCE.

LONDON, June 25. (Special to the DRAMATIC MIRROR).—"Hobson's Choice," written by Harold Brighouse, had a rousing reception at the Apollo Theatre last week. The producer is Thomas W. Ryley of New York. The audience issued an ultimatum for a speech and Mr. Ryley complied. That is his rule. They all do it, but in this case Ryley couldn't help it. And the house was right in its demand.

"The Eternal Snows," at the Criterion, is written around incidents connected with the Scott North Pole expedition. The playwright is Mr. J. T. Grein who, in paint, is Michael Orme. Mr. Martin Harvey, who has been at His Majesty's in "Richard III" and "Henry V," will be seen at the same house, week July 1, in "Hamlet."

Gaby Deslys is in Paris and during her brief stay there will aid in benefits. Four thousand spectators crowded Drury Lane Theatre, June 19, to witness the greatest monster revue ever seen in the World's Metropolis. It was the first production of De Cordis' "Razzle Dazzle," embodying the chief features of the New York Hippodrome, with the skating scene and other effects of "Hip, Hip, Hooray." The production was staged by William J. Wilson. The Americans in the cast included Shirley Kellogg and Robert Emmet Keane. The production, which lasted more than four hours, was hailed as a great success.

It may surprise some of the profession in New York to know that there is a strong tendency in London to boost salaries. Mr. Willard regards this as one of the most curious signs of the times in the theatrical world.

Comedians are able to secure fabulous sums if there is any competition for them in the West End of London. As an example of this, one well-known Dame comedian, whom we shall see in pantomime next Christmas, has been secured for £270 a week.

There is also a great scarcity at the moment in competent soubrettes. The ordinary young actress with a pretty face and ability to sing just a few lines and dance just a few steps may be had for the asking. But the real soubrette, radiating vitality, is at a premium.

At the New Theatre June 13 Mr. Dion Boucicault presented a new play, "The Riddle," by Mr. Anthony Wharton, author of "Irene Wycherley," and Mr. Morley Roberts. The leading part was played by Miss Irene Vanbrugh, supported by Miss Isabel Elsom, Miss Helen Fer-

riers, Mr. Martin Lewis, Mr. Stanley Drewitt, Mr. Oswald Marshall, Mr. W. G. Fay, and Mr. Dion Boucicault, who has a very important part.

A few weeks will see the end of the late Charles Frohman's lease at the Duke of York's Theatre, and Miss Violet Meinotte will again take over control in conjunction with Mr. Arthur Aldin. The success of Mr. Miller's production "Daddy Long Legs," obviates any need of altering the present plan. Mr. Gerald du Maurier, as "Minister of Munitions," to the Theatrical Garden Party, has called up the entire resources of the theatrical kingdom, and a great advance on last year's proceedings may be confidently expected on July 11 at the Botanic Gardens. Mr. Alfred Butt will produce the "Review of Reviews," in which the companies of the Adelphi, the Empire, and the Palace theatres will appear. Mr. C. Aubrey Smith has induced Sir George and Lady Alexander, Sir Frank and Lady Benson, Sir Johnston and Lady Forbes-Robertson, Mr. Arthur Bourchier, Mr. H. B. Irving, Mr. Dawson Milward, Miss Marie Illington, and Mr. Harry Nichols, to feature in "Sports, Ltd.," and the "Hing Hoys" will also be there.

Here is mention by one of the critics of some stage people you know or have heard of—the play in which they are appearing is "Bella Donna" at the St. James; Sir George Alexander's handling of the foolish young American doctor in the fourth act was masterly. Of Mrs. Patrick Campbell, who appears again as the bitter bit—the man-eating woman who fell in love with a terrible Turk and tasted the Oriental view of her sex—what can we say but that she is Mrs. Patrick Campbell still? If she no longer suggests as exquisitely as she used to the fleur de mal, it is our susceptibility to the fascination of the type, not Mrs. Campbell's beautiful strangeness that is dulled by time. Mr. Leon Quartermaine gives life and charm to the husband whom she attempted to poison, and that must be a very difficult thing to do, seeing that Nigel Armine is as much a mere convenience to the play as he was to his wife. Mr. Dawson Milward as the terrible Turk Mr. Athol Stewart as the little American doctor, Miss Norma Whalley as the fashionable widow, were well received; and the Egyptian setting is even more interesting than usual, in these days when Egypt is something other than a pleasure-ground.

CHICAGO

Close Proximity of Church and Theater a Question of Public Opinion—M. T. M. A.

CHICAGO, ILL., June 29. (Special).—Thirty-three amusement places, including the monster Coliseum, the Columbia burlesque house and other important theaters, along with movie houses, are prohibited under an ordinance passed in 1910 which prohibited a theater or place of amusement within 200 feet of a church or school. There was no disposition to enforce this manifestly unfair ordinance until sometime ago, when there was a fight between another movie house and the Harper church, which was ready to open. The Harper was within the prescribed distance of a church, and a lawyer admits taking \$500 to keep it from opening. Since then there has been a campaign waged to enforce this ordinance. An amendment was introduced which would lift the prohibition, but it was tabled last week in the council owing to the spirit of antagonism against amusement enterprises. Grace Church is near the Coliseum, but the erection of this mighty amusement place was welcomed because it increased the value of the property. The First Methodist Church is within the prescribed distance of the Columbia Casino, Pastime and Star, but as the church welcomed improvements and new buildings, it is argued, that it has "no kick coming." The Marlowe is separated from the Englewood Baptist Church by a sixteen-foot alley. The American is on the other side of a twenty-foot alley from the Chicago Theological Seminary, the Kenmore is about seventy-five feet from the Grace Stewart School, the Criterion is just across the street from the Lane Technical School, and so on. Public opinion is, after all, the real law, and it is felt that the action which will be eventually taken will not be against the interests of investors in amusement enterprises.

The closing of "Treasure Island" at the Colonial Saturday night is to be regretted. Here was a fine performance of a splendid play which for some reason failed to attract patronage. The cast was a splendid one. The players are said to have drawn salaries averaging \$2,200 a week. The work of Tim Murphy, H. Cooper, Cliff, Mrs. Charles Hopkins and others was ideal, yet the public would not be attracted and to-morrow the house returns to pictures, with "Britain Preparing for War." Had "Treasure Island" succeeded in the Colonial it would doubtless have led to legal action, for Klaw and Erlanger have leased the house to Jones, Linick and Schaefer for pictures and cheap vaudeville and resented the introduction of first-class attractions. Gaskill and MacVitty secured the one-night stand rights to "Treasure Island" before it left Chicago and their production of it next season will be the most pretentious offering in the history of that progressive firm. In connection with the production of the play, Karl G. MacVitty is satisfied that legal and moral right will be observed. He is secretary of the Mid-West Theatrical Managers' Association, which has waged a strong war the past season against piracy.

The Mid-West Theatrical Managers' Association will convene here July 10-12 for a second annual convention and great interest is being manifested in the gathering. The local committees are hard at work and the encouragement being given by amusement firms of Chicago is most gratifying. It has been arranged for the delegates to witness "Nothing But the Truth" at the Garrick through the courtesy of the Shuberts, to have a banquet at a leading hotel and to attend a picnic to be given by The Strollers. It is evident that the time of the delegates outside of the business of the convention will be well occupied. At a meeting of the Advisory Board recently the reports of the treasurer and other officers were read and they show that the organization is in excellent shape and the work done the first year leads members to be very enthusiastic concerning the work to be done in the future by this organization.

The greatest evil in the Middle-West piracy has been practically stamped out. Peculiarly

this reform movement has served to promote the interests of all concerned. The stock managers find that a play with a name has additional value since they are offered with less regularity under the new regime. The repertoire managers are learning that a good play loses its value without the permission to advertise it, which is necessary now-a-days. Managers returning to Chicago are more than pleased with the new conditions and are very enthusiastic regarding the future. The detail work of the M. T. M. A. is shown by the following paragraph sent out last week:

"The Mid-West Theatrical Managers' Association has been advised by John G. Rae regarding a fellow who is presumed to have accepted a railroad ticket to join a show and did not show up. Mr. Rae describes this bad actor as one 'Walter Johnson, age twenty-five, six feet, weight 160 pounds, juvenile man,' and says he was to join from the Consolidated booking office at Kansas City, Mo. Mr. Rae says he advanced the agency \$0.50 for a ticket. The agency claims the man left Kansas City to join the show. Three weeks have passed and he has not shown up. The Mid-West Theatrical Managers' Association is waging a war against accepting advances from shows and failing to report—and this looks like such an instance."

Robert L. Sherman, the newly elected president of The Strollers, who will assume that office early in June, has announced the three standing committees which are appointed by the chief executive, as follows: House committee, Orville Bunnell (chairman), Charles D. McCutcheon and M. H. Barnes; press committee, James S. Hutton (city papers), E. E. Meredith (trade papers) and Walter F. Keefe (Eastern papers); finance committee, Joe Pilgrim, Jake Elias and William Jost.

"Experience" closed its long engagement in Chicago and the company went to New York, with the exception of Rayo Dean, who was ill with appendicitis.

Will Deane took Grant Mitchell's place in "Nothing But the Truth" at the Garrick last week.

Harvey J. O'Higgins, author of "Mr. Lazarus," was here last week for the opening of the show at the Princess.

E. E. MEREDITH.

EDMONTON

EDMONTON, ALTA. (Special).—"Nobody Home" at the Empire, June 12-14, was the best liked play we have had this season. Charles McNaughton and Harry McDonough have been here before and are always welcome. Mildred Elaine and John Paulson were favorites from their first appearance. Business good. "Charles's Aunt," week June 19.

Pantages, June 12-17: William De Hollis and company, the Four Haley Sisters, George N. Brown and company, Silber and North, and "The Midnight Follies." Good business.

Frank Morton closed a thirty-weeks' engagement at the Bijou, June 17, during which time he produced sixty musical plays. He will visit San Francisco and other Coast cities for two months. James Murphy will take his place for the present.

CALGARY, ALTA. (Special).—"Kick In" was the offering week June 16 by the stock company at the Grand, and was given a fine performance. Jack Hayden and Jane Babcock are at their best in this play. Horace Fortie, Norman Wendell, Carrie Lamont, and Catherine Sheldon are always dependable. William Phelps gives a lifelike performance of the dope, and nothing could be more natural than the Daisy of Jane Northfield. Business good.

Pantages, June 12-17: Will Morris, Dickinson and Deacon, Davett and Duval, Lazar and Dale, and "The Elopers." Business good.

The Juvenile Bostonians, under the direction of Mrs. Lang and Bert Lang, closed one of the most successful seasons in their history at Kamloops, B. C., June 25. The company, with occasional changes in the cast has been visiting this territory for about ten years, and is always sure of a cordial reception.

GEORGE FORBES.

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FIRST ACTRESS TO WED NOBLEMAN

The first actress in this country to marry a nobleman was Margaret Cheer, who played in Baltimore, Philadelphia, and New York with the American company 150 years ago, says a writer in the Baltimore News. Since that time there have been many similar marriages in England, and among the most celebrated were those of the celebrated Eliza Farren, who became Countess of Derby in 1797; Louisa Brunton, Countess of Craven in 1807, and Miss Mellon, Duchess of St. Albans in 1827. Within the last 30 or 40 years it has become quite an ordinary circumstance for an attractive actress to enter through wedlock the circles of the aristocracy, and usually these ladies have made good wives, perhaps to the surprise of those who had supposed that no good woman could be a follower of the footlights.

Margaret Cheer was the most prominent actress in the old American company and a woman of unusual beauty. Her real name was Catherine Cameron, and she came from Scotland. She married Lord Roseland in Baltimore in the latter part of August, 1768, and it seems to have been a somewhat hasty affair, as he had only met her in Philadelphia in the winter preceding. He was a very young man—not yet 21—and during his stay in Philadelphia had made many friends. Miss Cheer was several years older.

It was not a fortunate marriage, one should judge, as Lord Roseland returned to England, while his wife continued on the stage. The fact is interesting that Margaret Cheer was the original Katharina in "The Taming of the Shrew" in this country, and she chose the character for her debut in New York. The Petruchio was Mr. Hallam. The version in which Miss Cheer was seen when she was the principal actress in this country, before the Revolution, was the one made by David Garrick.

Miss Cheer in 1793 reappeared on the stage at the John Street Theater in Coleman's comedy, "The Jealous Wife," once a favorite part with her. By this time she must have been divorced from Lord Roseland, as she had become Mrs. Long. Of her acting Dunlap, the historian says: "Time had deprived the lady of all that can attract the spectators' attention to the moving pictures of the stage, and unless that attraction exists the imagination cannot be enlisted in the service of the actor or author. Mrs. Long was received in silence by the audience." She must then have been past 50, and all that was once so interesting in her had disappeared. After that sad experiment she was seen on the stage no more.

T. H. INCE GIVES RODEO

A benefit in aid of the Actor's Fund has been arranged to take place at Venice, California, by Thomas H. Ince, of "Civilization" fame. It will consist of a rodeo to be held for three days, beginning July 2, and the equestrian contests will be incorporated in a new spectacular photoplay, entitled, "The Lone Bandit" or "The Horse Thief." The broncho-busters will form a large factor in the story, and valuable prizes will be given for the winners in the various events.

NEW INCORPORATIONS

ALBANY, N. Y. (Special).—Fifteen newly organized amusement concerns having an aggregate capital stock of \$1,040,500 were incorporated with Secretary of State Francis M. Hugo this week. The largest enterprise in the list is the West Farms Amusement Corporation of New York City, which is capitalized at \$1,500,000 and will engage in a general amusement business.

The Magnetograph, Inc., of New York City, having a capital of \$200,000 has been authorized by the State to conduct a theatrical and motion picture business, also to manufacture apparatus for the prevention of fires in motion picture theaters. The Pickford Film Corporation has also been granted a charter. The list of new firms follows:

The Ansonia Amusement Company, New York City. Theatrical, motion pictures, and other amusement attractions; capital, \$100,000. Directors, Harry Shifman, Simon Lind, Abraham Stock, 7 West 111th Street, New York City.

Norlega Film Company, New York City. To trade and deal in photo plays and engage in the theatrical business; capital, \$50,000. Directors, Manuel Norlega, Gerardo De Artecona, David Storck, 128 West 41st Street, New York City.

Frederick V. Bowers, Inc., New York City. To produce and present theatrical attractions and vaudeville acts; capital,

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COLLEGE MAN, '17. 22 seeks connection with theatrical firm. Intending to follow the theatrical business, he is anxious for an opportunity. Experience wanted. Salary secondary. S. J. Dorsey, 420 Carlton Ave., Brooklyn, N. Y.

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\$1,000. Directors, Jessie J. Bowers, David Bowers, Frederick V. Bowers, 122 West 49th Street, New York City.

Monarch Photo Play Company, Brooklyn, N. Y. A general motion picture and theatrical business; capital, \$10,000. Directors, Julian H. Clark, Kate R. Clark, Robert Russell, Hotel Navarre, New York City.

Morris Gest, Inc., New York City. Theatrical and motion pictures; capital, \$1,000. Directors, Morris Gest, Arthur S. Friend, George Illmensee, 50 East 42d Street, New York City.

Edmax Amusement Company, New York City. Theatrical attractions and motion pictures; capital, \$1,000. Directors, Edmund Pighn, E. Bernard Rinberg, Max Pighn, 251 West 82d Street, New York City.

Percy Weadon, Inc., New York City. To engage in a general theatrical business; capital, \$10,000. Directors, E. Percy Weadon, Modie Harris, Charles S. Levy, 1526 Broadway, New York City.

Pickford Film Corporation, New York City. To operate theaters and produce and present photo plays and motion pictures; capital, \$50,000. Directors, Gladys Mary Moore, Charlotte Smith, Denis F. O'Brien, 270 Riverside Drive, New York City.

The Whip Amusement Company, Richmond, N. Y. To manufacture amusement devices known as "The Whip"; capital, \$2,000. Directors, Angelo Tirelli, Henry Tirelli, Edith Tirelli, Richmond, N. Y.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Davenport, Ia., 28. Peoria, Ill., 29. Bloomington 30. Springfield July 1. BOEHMANG, The (David Belasco): N.Y.C. Aug. 10—indf.
CINDERELLA Man (Olivier Morosco): N.Y.C. Jan. 17—indf.
DIXIE, Henry E. (Helen Tyler): Chgo. June 20—indf.
FAIR and Warner (Selwyn and Co.): N.Y.C. Nov. 6—indf.
HIT-the-Trail Holiday (Cohan and Harris): N.Y.C. Sept. 13—indf.
JUSTICE (Corey Williams-Ritter): N.Y.C. April 3-July 1.
NOTHING But the Truth (H. H. France): Chgo. 9—indf.
PAIR of Queens (H. H. France): Chgo. April 30—indf.
ROBSON, May: Hancock, Mich., 28-29. Calumet 30-31.
TEMPEST, Marie (Messrs. Shubert): N.Y.C. May 15—indf.

TRAVELING STOCK

LEWIS: Shelton, Nev., 26-July 1.

REMO, Lillian: Traverse City, Mich., 26-July 1.
RICHARDSON: Princeton, Mo., 26-July 1.
STRONG, Elwin: Plainview, Neb., 25-July 1. Stanton 3-9.

OPERA AND MUSIC

AMBER, Empress (Corey Williams-Ritter): Boston 26—indf.
COHAN Revue, 1916 (Cohan and Harris): N.Y.C. Feb. 9—indf.
FIELD, Lew (Messrs. Shubert): N.Y.C. May 29—indf.
KATINKA (Arthur Hammerstein): N.Y.C. Dec. 23—indf.
MOLLY O (John Cort): N.Y.C. May 29—indf.
NOBODY Home (John P. Slocum): Ft. William, Ont., Can., 26-28. Sault Ste. Marie 30. Sudbury July 1.
PASSING Show of 1916 (Messrs. Shubert): N.Y.C. 22—indf.
PRINCESS Pat (John Cort): Boston April 24—indf.
SO Long Letty (Olivier Morosco): Chgo. Feb. 13—indf.
VERY Good Eddie (Marbury-Cornstock): N.Y.C. Dec. 24—indf.

WORLD of Pleasure (Messrs. Shubert): Chgo. May 17—indf.
ZIEGFELD Follies of 1910 (Florenz Ziegfeld): N.Y.C. 12—indf.

CIRCUS

BARNES, Al G.: Green Bay, Wis., 28. Neenah 29. Manitowac 30. Sheboygan July 1.
BARNUM and Bailey: Lynn, Mass., 28. Portland, Me., 29. Waterville 30. Bangor 31.
BUFFALO Bill and 101 Ranch: Concord, N. H., 28. Nashua 29. Brockton, Mass., 30. Quincy July 1.
GENTLY Brothers: Anderson, Ind., 28.
HAGENBECK-Wallace: Bellefontaine, O., 28. Tiffin 29. Findlay 30. Bowling Green July 1.
RINGLING Brothers: Ashtabula, O., 28. Elgin 29. Monroe, Mich., 30. Flint July 1.

MISCELLANEOUS

LUCEY, Thomas Elmore: Rulley, Mont., 28. Twin Bridges 29. Sheridan 30. Whitehall July 1.

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Women

Anderson, Daisy.
Ballard, Edna. Constance
Bassett, Alice Bentley. Dorothy
Bona, Betty Brewsters. Mrs.
Harry Browne.
Carroll, Mrs. Taylor, Della
Clark, Esther Cornell.
Fortescue, Viola.
Goodwin, Mrs. David. Maude
Grainger, Mildred Gregory.
Hall, Brownie, Doris Hardy.
Gene Hendricks, Caroline Har-
ris.
Johns, Florence.
Kuehn, Katherine.
Lawrence, Margaret. Mrs. Nel-
son Leinard, Billy Long.
Maxima, Cecil. Mary Man-
nering, Mary Matthews, Mittie
Maxim, Blanche Merrill, Car-
lotta Monterey, Mary Mooney,
Wilda Marie Moore.
O'Neil, Nance, M. Osborne.
Pigott, Temple, Eva Quint-
ard.
Riggs, Mrs. Charles F., Ella
Rock, Mrs. Thomas Ross.

St. Leonard, Florence. Mrs.
Eileen Schell, Grace P. Scott.
Edith Shayne, Ida F. Shepard.
Urschel, Signaturer, Muriel
Starr.
Toll, Olive.
Yollmer, Margaret.
Weir, Jean, A. Wentworth.
Florence Williams, Mrs. Dou-
glas J. Wood.
Yantis, Fanny.

Men

Acker, Eugene, Arthur Al-
dridge.
Daniel Ardanda.
Charles Ascough.
Belmore, Lionel. Ell Bened-
ict, John Hunter Booth, Willis
Browne, R. Bryan, Frank Bu-
man, Robert Burns, Arthur S.
Byron.
Campbell, Robert E.
Berickson, Charles, Jack S.
Donnelly, Dudley Douglas.
Ennis, William.
Fenwick, Harry, Flynn and
McLaughlin, Arthur Forrest, M.
Forrest.

Gault, Warner, Maurice L.
Greenwald, Jean Guise.
Haddon Amusement Co.,
George W. Haley, Randolph
Hartley, David Herblin, Fred
R. Hoadley.
Kennedy, Ned, Richmond
Kent, Harry G. Kessell, Ed.
Kirby, Lee Kugel.
Lerner, Sunnie, George Le
Sole.
Mackenzie, Donald, Robert
Ellis McClellan, Harry G. Mc-
Kee, Franklyn Munnell, Allan
Murnane.
Parker, Harry Doel, Edwin
Parly I. W. Pierpont.
Raderique, L. J.
Sailer, Harold, Murphy Slay-
ers, H. R. Smith, Red Spill-
man, Milton Stallard, John M.
Stahl, George H. Summers,
William Swan.
Tucker, C.
Untermeyer, Louis.
Vacker, Frederick, Max Von
Mittel.
Willis Amusement Co., Will-
iam Wood.

The current week is under-
stood where no date is given.

**VAUDEVILLE
DATES**

Dates Ahead
must be received
by Friday for
the next issue.

ADLER and Green: Keith's.
Boston.
ALBRIGHT, Bob: Colonial.
Norfolk, 10-12; Bijou, Rich-
mond, 13-15.
ALBRIGHT and Rodolfo:
Orph., 'Frisco.
ALVIN Brothers: Henderson's.
Coney Island, N. Y., 3-8.
ANTHIM and Vale: Maj.,
Chgo., 2-8; Henderson's,
Coney Island, N. Y., 10-15.
ARDATH, Fred J., Co.: Pal-
ace, N.Y.C.
ARDELL, Franklyn: New
Brighton, Brighton Beach,
N. Y.
AUSTRALIAN Woodchoppers:
Ramona Park, Grand Rapids.
AUELING and Lloyd: Hender-
son's Coney Island, N. Y., 10-
15.
BANKOFF and Girle: Hender-
son's Coney Island, N. Y.
BAKER, Belle: New Brighton,
Brighton Beach, N. Y., 10-
15.
BANCROFT and Broake: Colo-
nial, N.Y.C.
BARABAN and Gros: Ramona
Park, Grand Rapids; Maj.,
Chgo., 2-8.
BARRY, Lydia: Temple, De-
troit; Shea's, Buffalo, 3-8.
BARTON, Sam: Maj., Chgo.,
2-8.
BEERS, Leo: New Brighton,
Brighton Beach, N. Y., 3-8.
BELLECLAIRE Brothers:
Keith's, Phila., 3-8.
BENNETT, Murray: Orph.,
'Frisco, 2-8.
BENSEE and Baird: New
Brighton, Brighton Beach,
N. Y.
BENT, Francis P.: Prospect,
B'klyn, 29-July 1.
BENTON, Fremont, Co.: Pros-
pect, B'klyn, 26-28.
BERNARD, Joseph E., Co.:
Forsythe, Atlanta.

BERNARD, Sam: Orph., 'Fris-
co.
BERZAC'S Circus: Sohmer
Park, Montreal; Keith's,
Boston, 3-8.
BISSETT and Scott: Forrest
Park, St. Louis; Fountaine
Ferry Park, Louisville, 2-8.
BOGANNY Troupe: Keith's,
Boston.
BONITA and Lew Hearn:
Orph., Los Angeles.
BRONSON and Baldwin: Orph.,
Los Angeles, 2-8.
BURKE, John and Mae:
Keith's, Boston, 3-8.
BURNS and Kissen: Hender-
son's Coney Island, N. Y.
CAHILL, Marie: Maj., Chgo.,
2-8.
CAITES Brothers: Royal,
N.Y.C.; Keith's, Phila., 3-8.
CAMPBELL, Craig: Keith's,
Boston; Keith's, Wash., 10-
15.
CANSINOS: New Brighton,
Brighton Beach, N. Y., 10-
15.
CARLISLE and Roma: Keith's,
Wash.
CECILE Trio: Colonial, N.Y.C.,
3-8.
CHANDLER, Anna: Keith's,
Wash.
CLARKE, Wilfred, Co.: Orph.,
'Frisco; Orph., Oakland, 2-8.
CLARK and Hamilton: Orph.,
'Frisco, 2-8.
CLARKE and Verdi: Colonial,
N.Y.C.
COLLINS, Milt: Prospect,
B'klyn, 26-28.
COMER, Larry: Keith's,
Wash., 3-8.
CONLIN, Steele and Parks:
Ramona Park, Grand Rapids,
Maj., Chgo., 2-8.
COOK and Lorenze: Orph., Los
Angeles, 2-8.
COWBOY Minstrels: Keith's,
Wash., 3-8.

CREIGHTON Brothers and Bel-
mont: Fountaine Ferry Park,
Louisville; Forrest Park, St.
Louis, 2-8.
CHROMAN, Henrietta, Co.:
Keith's, Wash.
CUMMINGS and Gladings:
Prospect, B'klyn, 29-July 1.
CUSHMAN and Wilson: Colo-
nial, Norfolk, 29-July 1; For-
est, Atlanta, 3-8.
CUTTY, William and Margaret:
Royal, N.Y.C.
DANIELS and Conrad: New
Brighton, Brighton Beach,
N. Y., 3-8.
D'ARMOND, Isabel, Co.: Hen-
derson's Coney Island, N. Y.
D'AVIGNEAU'S Chinese Trio:
Orph., 'Frisco, 2-8.
DE CISMORAS, Mme.: Orph.,
Los Angeles, 26-July 8.
DIKA, Juliet: Keith's, Wash.,
3-8.
DONG, Fong, Gue and Haw:
Davis, Pittsburgh; Keith's,
Boston, 3-8; Keith's, Wash.,
10-15.
DOOLEY, Ray, Trio: Maj.,
Chicago; Ramona Park, Grand
Rapids, 3-8.
DRESSER, Louise: Keith's,
Phila.; Keith's, Boston, 3-8;
Shea's, Buffalo, 10-15.
DUNBAR'S Old Time Darkies:
New Brighton, Brighton
Beach, N. Y., 3-8; Keith's,
Boston, 10-15.
Edge of the World: Palace,
N.Y.C.
ELIAS and Bordon: Orph.,
'Frisco, 2-8.
EMERSON and Baldwin: New
Brighton, Brighton Beach,
N. Y.
EMERSONS, Three: Ramona
Park, Grand Rapids, 10-15.
ERFORD'S Sensation: Forrest
Park, St. Louis, 2-8.
FAY, Two Coleys and Fay:
(Continued on page 21)



VAUDEVILLE



FREDERICK JAMES SMITH—Editor

Irene Franklin Returns



Miss Gertrude Vanderbilt.

Dancing at the Palace This Week with George Moore.

WHY is a curtain speech? You know the deadly variety address of thanks. "My partner and I . . . thank you from the bottom of our hearts . . . this outburst of applause . . ." [The outburst has been contributed by horny handed sons of Tin Pan Alley].

Why is a Curtain Speech?

Sometimes it assumes a so-called humorous trend. Here the masculine partner refers pleasantly to the feminine half of the team. "My mother and myself . . . deeply grateful . . . enthusiasm . . . And so on.

Then there's the gentleman who expresses his gratification in a way to seriously annoy the shade of Noah Webster—provided the shade afterwards or evenings at the varieties. He usually departs after pantomiming the depth of a glass of beer and blowing off the imaginary foam.

There are moments calling for a curtain speech. But they come once in a blue moon. In three years of vaudevilling we recall about a dozen actual instances. In the main the vaudeville curtain speech is an unnecessary evil—puerile and useless, slowing up the bill and irreparably hurting one's impression of an act.

The curtain speech is a nail in the tire of vaudeville. It lets air escape and halts the machine.

Irene Franklin Returns

Irene Franklin returned to town at the Palace, proving an oasis in the desert of Summer vaudeville.

She brought several new songs to the varieties. One, called "Dimples," is a serio-comic ballad by Percy Wenrich and isn't up to the Franklin standard. Dimples is a Broadway lady who—

"Runs a beauty parlor on Broadway,
And makes blonds from brunettes every day."
Another, "My Husband Is Going to Plattsburg," is a lively feminine answer to "I've Sent My Wife to the Thousand Isles" and carries, as Miss Franklin expresses it, the message that "preparedness begins at home."

The comedienne also told of the woes of a golf widow in "Since Bertie's Started Playing Golf." Then, too, she revived several of her popular numbers, including her own favorite, "I'm Bringing Up the Family."

Incidentally, Mr. Green played Sousa's "Stars and Stripes Forever."

adore Kosloff added two new members to his

miniature Ballet Russe. The newcomers—Stasia Kuhn and Hubert Stowitts—proved to be rather colorless in a pastorella and a Fantasia Espagnole.

The altogether able dancing of Mr. Kosloff and charming Vlasta Maslova, along with the spirited Russian peasant dance of Leokadia Klementowitch and Anatol Bourman, still provide delightful moments.

Lucille Cavanagh Comes Into View

Just as Kosloff and his fellow dancers represent the choreographic beauty of the modern ballet, George White and Lucille Cavanagh personify the fly American dancing turn de luxe.

Mr. White and Miss Cavanagh—a graduate of the Ziegfeld Follies and consequently a lady who knows how to put her lines over—came to vaudeville with a distinctive, if unimaginative, setting painted by Joseph Urban and the assistance of some stunning gowns.

They start in one with a timely little military dance and then reveal their Urban setting. Here Miss Cavanagh does an Indian interlude. Her idea of a redskin maid, we take it, is a lady given to backward kicks, cerise feathers, tights and golden high heel boots. Next, with Mr. White, she presents a hula lyric of Honolulu, accompanied by the usual modified undulations. While she is changing gowns, Mr. White obliges with various dancing steps upon "request" from the audience. After a dancing Broadway flirtation, which runs from the vanity bag dropped in passing to the syncopated wedding march, Mr. White and Miss Cavanagh present a censored version of that Chicago dance classic, "Walkin' the Dog."

The ability of Mr. White and Miss Cavanagh is not in any way electrifying. But you can't forget the plump—er—appeal of Miss Cavanagh. And her costumes are pleasant things—brief but pictorial.

Al Herman—a ruffled haired black face artist—followed the Russian dancers at the Palace. "Get ready, Fred," he shouted to the orchestra leader from the wings, and inquired, "How's the gang in the sewer?" Having thus disposed of Art, Mr. Herman obliged with another cheerful paraphrase upon that popular nursery rhyme—

"Mary was a chorus girl in the Winter Garden show,
Mary had a little lamb,
With hair white as snow;
(He was a rich old banker),
Till one day he came for tea
And found another John where he should be."

Mr. Herman than ran quickly but thoroughly through the gamut of jokes back to the cold-in-the-eye-from-the-hotel-keyhole wheeze.

Mr. Herman is billed as "the assassin of grief." At least he tortures his victim with the slap stick.

A Ford Car Fantasy

The Twelve Speed Mechanics—"Monarchs of the Monkey Wrench and Kings of the Carburator," if we may believe the billing—present a novelty act—and Loney Haskell.

Mr. Haskell used to be Everything Extraordinary at Hammerstein's Theater and he is best known to histrionic fame as the announcer of the Talking Dog. In connection with the Monarchs of the Monkey Wrench, Mr. Haskell first comes forward to make a ten minute speech of introduction. Then the curtain is raised and two gangs of mechanics are disclosed grouped about dismembered Fords. At the word of command, they start assembling the cars with vociferousness and alacrity. In less than two minutes, one crew has its car together with engine throbbing.

The act proves that a Ford car can be assembled eight and one-half minutes quicker than Mr. Haskell can make a speech. The turn is an entertaining novelty.

Sam H. White and Lou Clayton, who affect a potato tinge of burnt cork, are quite remarkable eccentric dancers. They sing, we admit, but the vocalism may be forgotten in the agility of their grotesquery.

"Envied, admired, imitated but never equalled," is the modest programme billing of Nat Nazarro and his company. It is a hand balancing and ground

tumbling turn—dexterous and difficult in its way—presented with vaudevillian confidence. Entirely too much latitude is given a precocious boy in the act.

Nellie Nichols and Her Songs

Nellie V. Nichols has a measure of the Bayes gusto of song without the Bayes style of delivery. She has a vigorous diction, a deal of personality and a particular nack at an Italian impersonation.

At the New Brighton theater, Miss Nichols offered a brief character sketch along with her songs. For this she utilizes most of the stage. The setting disclosing an office, with a grev haired gentleman officiously puffing a cigar. Enter Miss Nichols as an Italian scrub woman.

She demands five hundred dollars in return for the injuries suffered by her husband, a sandhog, in the tube construction. The official naturally refuses, whereat the lady whirls a package—of nitroglycerine, she says—above her head. The gentleman cringes and speedily hands over five hundred dollar bills. So the scrub woman departs, leaving her deadly bundle behind. Then the official finds the package and unwraps it. A baby's milk bottle falls out. Curtain. It is a crude little dramatic scena.

Miss Nichols also sings, "Buy Low, Sell High," which she terms the Yiddish lullaby. She gets her biggest results from a song relating the error of a sign painter who spelled Kelly with but one "l." "If you knock the 'l' from Kelly," she confides, "sure you'll knock the 'l' out of me."

Grace Fisher is still using a plant—an elderly Irish woman—to help put over her final song, "A Little Bit of Heaven." She is doing a kid number, "It's Tough to be a Sanitary Child," in a charming little frock which would justify most any song.

(Continued on page 20)



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MISS GRACE LA RUE,

Appearing With Marked Success on the Orpheum Tour.

LONG TERM CONTRACTS COMING—IRENE FRANKLIN OFFERED TWO YEARS

Burton Green, Jr., Enlists—Leon Errol for Vaudeville—Emmett Corrigan in Sketch

The United and Orpheum offices are placing prominent headliners under long term contracts, something long advocated by THE MIRROR.

Irene Franklin has just been offered two years' bookings, opening in August. Some time ago it was announced that Nan Halperin had been given an extended contract.

The long term contract is a safeguard against the depletion of vaudeville by musical comedy and revue. It guarantees a definite route to an artist, giving him time and the incentive to working out new acts and new material.

Irene Franklin, provided she does not accept her vaudeville contracts, may be seen in the Fall in a stage adaptation of "The Melting of Molly," possibly written by James Montgomery. Miss Franklin had planned to appear in the dramatization at the Cort in Chicago this summer but the stage version could not be prepared in time.

Burton Green's son, Burton, Jr., enlisted last week with a Mount Vernon regiment. He has previously spent a year in Mexico and New Mexico and is familiar with the country.

Burton Green himself will go into camp at Plattsburg in July. "We're a military family," said Irene Franklin (Mrs. Green), last week. "I'm losing my step-son for a while and my husband for a few weeks. But it will give me a chance to get acquainted with my children. You see, when Bert is around, he is the baby of the house."

Miss Green's song, "My Husband is Going to Plattsburg," is, consequently, based on fact. So, too, is "Since Bertie Has Started Playing Golf." "Bert is a golf fiend," says Miss Franklin, "and I am the only person who can play with him. No one else will listen to his language."

Leon Errol is coming to vaudeville in a skit, "The Subway," under the direction of M. S. Bentham. Up to the present season Mr. Errol has been featured in the Follies. Next Fall he will go into the Elsie Janis-Sam Bernard production of Charles Dillingham and Flo Ziegfeld at the Century Theater.

Emmett Corrigan is this week breaking in a new playlet, "Court-martial," of his own writing. Mr. Corrigan has a company of six.

Whitford Kane for Colonial

M. S. Bentham has arranged a Colonial appearance, either on July 3 or 10, for Whitford Kane, in Harold Brighouse's "Lonesome Like." At the Harlem Opera House recently THE MIRROR commented upon the excellence of the playlet.

Ralph Herz comes to the Colonial on Monday in a new sketch, "Where There's a Will, There's a Way," written by Edgar Allan Woolf. Mr. Herz has been seen in vaudeville as a single but the Woolf playlet will mark his first variety appearance in a sketch.

Edgar Allan Woolf was last week again confined to his home with tonsillitis.

Following her season's tour in "The Coward," Lillian Kingsbury has gone to Massachusetts to rest for the summer. She will return to vaudeville in the Fall in the Ethel Clifton sketch.

Grace Fisher, "the Sunshine Girl," has a new "songologue" written by Herbert S. Moore, the Chicago author. Mr. Moore is completing a dramatic monologue for Franklin Pangborn, who played lead in "War Brides" last season.

Miss Maryon Vadie returned to vaudeville at the Fifth Avenue Theater last week in a fantasy, "The Poisoned Fountain," in which she is assisted by M. Papilov and the Four Romanos.

Sam H. White and Lou Clayton open in September until the Fall Winter Garden production. They have a three-year contract from the Shuberts.

Parish and Peru have been given a long route for next season, opening Sept. 4 at Keith's in Lowell, Mass. They will tour the entire circuit, later going over the Interstate time. In March, 1917, they will return to the Brooklyn Orpheum, closing on May 5 at the Brooklyn Prospect.

Vincent Serrano in "A Double Exposure"

Vincent Serrano is rehearsing in Willard Mack's playlet, "A Double Exposure," in which Mr. Mack himself appeared at the Palace recently. Joseph Hart is making the production and Mr. Serrano will open within two weeks.

Charles Compton, who has been appearing in pictures for some months, is arranging to present a vaudeville sketch, with himself in the leading role.

Ethel Clifton has returned from the Coast, after completing a long vaudeville

tour and supervising the presentation of a four-act drama on the Coast with Florence Reed and Malcolm Williams in the leading roles. Miss Clifton will devote the summer to completing several playlets.

Helen Pace is to have a playlet by Hugh Herbert next season. Laurence Schwab and Alf T. Wilton will direct her vaudeville tour.

Lillian Gonne and Al Livsey have been offering their new turn at the Prospect Theater the first half of the present week. They call it "Sassy Little and the Tenor."

Dorothy Arthur Opens

Dorothy Arthur opened at the Harlem Opera House on Monday in Claude Ber-ton's "Le Mannequin Amoureux," with Clara Palmer and Mortimer Weldon in her company. E. H. Weil is making the production.

Miss Arthur is playing the last half of the week at the Fifth Avenue Theater.

"The Volunteer" is the title of Brandon Tynan's new vehicle, in which he will be seen in a week or two. Mr. Tynan himself wrote "The Volunteer." M. S. Bentham will direct Mr. Tynan's tour.

Theodore Kosloff and his tabloid ballet Russe are now in their fourth and last week at the Palace.

Charles Horwitz has written the book and lyrics of a musical satire, "Old Nick and Company." Joseph Nathan has written the score. The production will have special scenery, electrical effects and a cast of seventeen.

George White and Lucille Cavanagh are in their second week at the Palace.

Hector Goldspink, an Australian tenor, is likely to be seen in American vaudeville shortly, under the direction of M. S. Bentham. Mr. Goldspink is coming to America.

Walter C. Kelly is at the New Brighton Theater this week, making his first appearance in or about New York in a year.

Cable reports from London indicate that Robert Emmet Keane scored a hit in the new Drury Lane production which opened last week.

Muriel Window (Mrs. Keane), opened at the Victoria Palace, London, on June 19.

Elizabeth Brice and Charles King have been doing some records for the Columbia Phonograph Company.

Harry Weber, president and general manager of Harry Weber, Inc., tendered a clown beefsteak dinner on June 21 to ("Tink") C. S. Humphreys, Chicago representative of the United Booking office, at the Castle Cave.

George Lyons, formerly of Lyons and Yosco, has been appearing at the Fifth Avenue Theater early this week in a vocal single.

Charles E. Bray of the Orpheum Circuit, accompanied by Mrs. Bray, sailed for Europe on June 24, on the Lafayette.

The Al Golden Troupe is playing the Pantages time.

Gordon and Rica may retire from vaudeville. Paul Gordon is considering entering business in his home city, Los Angeles.

Kate Condon, who appeared at the Chicago Majestic recently, has been routed over the Orpheum time for the coming season.

James Carson in Herbert Sketch

James B. Carson, who has been playing the principal role of the cloak and suit merchant in "The Red Heads" will likely be seen in a new sketch by Hugh Herbert next season.

Laurence Schwab last week sold the old Jesse Lasky production of "The Red Heads" to William B. Friedlander, the Chicago vaudeville and tabloid producer.

Mrs. F. Levintan announces the engagement of her daughter, Sophie, to Max Hochberg. Sophie Levintan is well known in theatrical circles, as she has been secretary for many years to Marcus Loew and Nicholas M. Schenck.

Claire Rochester will tour the Orpheum Circuit next season. She will spend the summer driving a car across country.

George Fox, formerly of Hines and Fox, and Lillian Ingraham have united for vaudeville.

Robbie Gordone was knocked down by an automobile in a Chicago street recently and painfully injured.

Lulu Brown, a toe dancer, has returned from Europe, where she has been appearing for three years. She plans to enter vaudeville.

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IN VAUDEVILLE

MISS IRENE FRANKLIN

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CHICAGO VARIETY GOSSIP

CHICAGO (Special).—Walter F. Keefe is leaving Marcus Loew. He recently jumped from New York to Seattle, Wash., for a conference with Alexander Pantages. He has been appointed to succeed Louis Pincus as Eastern representative of the Pantages Circuit.

Carl McCullough toured several Canadian cities not long since and, returning to the United States, talked freely of conditions to a newspaperman in Des Moines, Iowa, who called upon him. McCullough alleges that the published interview was entirely foreign to anything that he had said. The article, as published, was hardly likely to please Canadians.

When McCullough remonstrated with the reporter and finally with the editor, it is said he was told that it made a "good story," "good publicity" and that the fact that it misrepresented McCullough did not figure. When Mr. McCullough demanded a correction it was refused. This story reached Canada finally and the Canadian press jumped on McCullough. The actor feels that he has been greatly damaged, especially as he is likely to play Canada again any time.

Boyle Woolfolk has decided upon a title for the tabloid revue in which he will star Jack Trainor next season. It will be called "Vanity Fair." Olga DeBaugh has also been engaged for the new offering, which is being written by Mr. Woolfolk.

William Champ has a new playlet called "Thanks, All Correct," written for him by Edward E. Rose.

Tom Ealand, manager of the Orpheum Theater at Detroit, became the daddy of a seven-pound boy on June 16.

Charles E. Kohl, managing director of the Majestic Theater in Chicago, is a second lieutenant in a Wisconsin regiment of the National Guard. He is now serving.

Hart and Betty Wheeler, last week at the Majestic, ordered an entirely new act from Herbert Moore. Paul McCarthy, formerly of Lewis and McCarthy, and Elsie Faye, recently of the Elsie Faye Trio, have joined hands, producing "Suicide Garden," by Mr. Moore. Dorothy Brenner recently broke in a complete specialty made up of Mr. Moore's exclusive songs.

Fritzie Scheff pleased audiences at the Majestic last week. The Watson Sisters

were assigned to "next to closing" position and carried off applause honors. Bert and Betty Wheeler did especially well in "No. 2" position. The Majestic shows recently have been very long, but this one was an exception and Brent Hayes was added to the bill to banjo it out to proper length.

John P. Mulgrew, a vaudeville author, who finds it possible to make his headquarters at Dubuque, Iowa, has written material for Sophie Tucker, Sullivan and Mason, LaFrance and Bruce, Homer and DuBard, DeVoy and Dayton, Roach and McCurdy, Follette and Wicks, Manning and Lee, Frank Gaby, Kennedy and Burt, "Chuck" Hass, Creighton and Belmont, and Warner and Cole for next season, besides busying himself with two tabloids for Boyle Woolfolk, "What Do You Sell?" and "Vanity Fair."

E. E. MEREDITH.

BENEFIT FOR VAUDEVILLIANS

SYRACUSE (Special).—At a Sunday matinee benefit at the Empire Theater more than \$400 was raised for the benefit of the stranded vaudevillians who lost everything in the Valley Theater fire.


Actors from the Temple and Crescent Theaters and those who appeared at the Valley theater took part. Employees of the Empire gave their services free. Without costumes or property of any kind, the stranded players rose bravely to the occasion and entertained with song, dances and comedy sketches which caught the favor of the audience.

Besides the proceeds of the benefit performance, the Temple players sold newspapers on the Syracuse streets and flowers in the churches and theaters. In this way, \$80 was added to the fund.

BRITT WOOD MARRIED

Britt Wood, the vaudeville entertainer, was married to Helen Delaney of Boston, in Philadelphia on June 21, following the evening performance at the Nixon Theater, where Mr. Wood was appearing.

Friends of the couple tendered them a dinner at the Continental Hotel. Mr. Wood is a resident of Nashville, Tenn.



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Sept. 4—Keith's Lowell.
Sept. 11—Keith's Portland.
Sept. 18—Orpheum, Montreal.
Sept. 25—Keith's Providence.
Oct. 2—Colonial, N. Y.
Oct. 9—Maryland, Baltimore.
Oct. 16—Keith's Philadelphia.
Oct. 23—Keith's Toledo.
Oct. 30—Empress, Grand Rapids.
Nov. 6—Majestic, Milwaukee.
Nov. 13—Palace, Chicago.
Nov. 20—Temple, Detroit.
Nov. 27—Temple, Rochester.
Dec. 4—Hipp, Youngstown.
Dec. 11—Keith's, Cleveland.
Dec. 18—Keith's, Columbus.
Dec. 25—Keith's, Cincinnati.

Jan. 1—Keith's, Indianapolis.
Jan. 8—Keith's, Louisville.
Jan. 15—Knoxville, Chattanooga.
Jan. 22—Majestic, Ft. Worth.
Jan. 29—Majestic, Dallas.
Feb. 5—Majestic, Houston.
Feb. 12—Majestic, San Antonio.
Feb. 19—Austin, Little Rock.
Feb. 26—Forsythe, Atlanta.
March 5—Savannah, Charleston.
March 12—Richmond, Norfolk.
March 19—Keith's, Washington.
March 26—Orpheum, Brooklyn.
April 2—Alhambra, N. Y.
April 9—Bushwick, Brooklyn.
April 16—Keith's, Boston.
April 23—Royal, Bronx.
April 30—Prospect, Brooklyn.

GEORGE OCTAVIA
BANCROFT AND BRÖSKE
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With Harry Tighe in Vaudeville
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JAMES MADISON

SUMMER ANNOUNCEMENT:—Until August 1st I will do all my writing in San Francisco (Platinum Building, Butler and Sanson Streets). New York office will be open as usual in charge of my secretary.

THE WEEK IN REVIEW

(Continued from page 18)

Lew Madden presented "Monday Morning," one of those bare stage rehearsal skits at the New Brighton Theater. Mr. Madden used to be a member of the team of Madden and Fitzpatrick and the present sketch is the work of his old partner and present chief of the White Rats, J. W. Fitzpatrick.

Johnny Dovers has lost his vaudeville partner. Incidentally he is fresh from the seaside and a flirtation with an heiress. Dovers is telling a fellow player of his romance, when a young woman enters. Johnny and the actress come face to face with a start. She is, of course, the pseudo heiress. She, too, has lost her vaudeville partner. So they form a team then and there and begin practicing songs.

Gene Ford plays the fake heiress. She has a simple but emphatic personality. Mr. Madden is ingratiating as the vaudevillian. Between them they make the trite idea entertaining. The third role, of another artist, is weakly handled.

The Oldest Villager and the Barber

Al Lydell, who does an old village rounder after the manner of Foster Ball, and Bob Higgins, who used to be the thin foil of Mae Melville, have united for vaudeville. They use a drop indicating the exterior of a small town barber shop, with steps leading up to the door. Enter, Willie, the town barber (Mr. Higgins), in overalls and bearing a dinner pail. The tonsorial artist meets Wilbur, the white whiskered youth, on the steps, at which the repartee begins.

They introduce a song after this fashion: "Iad was in the city and heard this while passing a saloon."

"He's a liar—he never passed one." Much of their patter is aged but the turn, as a whole, has its diverting qualities.

Marion Morgan's dancers have retained their spontaneity and joy of the dance through two seasons in the varieties. That, indeed, is an accomplishment.

One of the dancers, a lithe little black-haired Morganite, possesses a distinct per-

sonality. It plainly manifests itself in her solo number, an Arabian slave dance done to the music of Greig's "Peer Gynt Suite."

Ruth Royce's repertoire at the Colonial remained practically unchanged from her Palace engagement of some weeks ago. She is still doing her songs in the same limited style, although we note a growing tendency towards broadness. This manifests itself strongly in her last number, "Oh Girls, Keep Away From the Motion Picture Man."

Minnie Dupree Tries a Farce

Minnie Dupree's vaudeville appearances usually mean the presentation of an intelligent dramatic vehicle. She produced Alfred Suito's "The Man in Front," an excellent example of playlet construction.

But her present offering, produced by Joseph Hart, is an exceedingly inferior sketch, a forced, inconsequential, poorly written farce, called "The Girl Across the Street." Donald McLaren is the author.

Marie, a happily married young wife, drops her handkerchief from her window while watching the flirtative antics of a chorus girl living across the street. A passing pedestrian, a sportive person, picks up the handkerchief, gains entrance to her apartment and tried to force his attentions upon Marie. The husband returns and Marie hides the stranger in her bedroom. So the farce runs vaguely to its end.

The whole thing completely lacks point, directness and humor. Miss Dupree is not at all fitted to the role of the lady who drops her handkerchief, while the stranger and the husband are indifferently played by Lionel Glenister and Walter Fenner.

Jack King and Morton Harvey are doing a rathskeller turn except, "Ginger in a New Form." It is the usual thing in piano and song, running from a super-effeminate lilt, "I'm Shy," to a double entendre lyric anent a chicken. Their specialty needs the blue pencil.

Fred and Adele Astaire opened on Monday in Newark, beginning forty-one weeks' bookings.

Vasco, "the mad magician," has returned to England. He will rest for six weeks before opening on the De Frecce tour.

An action brought by the Robinson Amusement company, owner of the New Brighton Theater and Brighton Beach Casino at Brighton Beach, against the Brighton Beach Casino, (corporate name of the company operating the casino), alleging certain violations in the covenants of the lease, has resulted in a verdict in favor of the Robinson Amusement company, requiring the Brighton Beach Casino to vacate the premises.

The alleged violation consisted in having placed signs on the building and in having permitted the premises to be used as training quarters by Packey McFarland, the prize-fighter, in preparation for his bout with Mike Gibbons in September, 1915. The lease provided that the premises should be operated exclusively as a first-class restaurant and it was charged in the testimony that, while McFarland was using one of the dining rooms as training quarters, no meals could be obtained.

The Robinson Amusement Co. was represented by Daniel E. Lynch and James A. Blanchfield. Messrs. Martin and Kesselman appeared for the defendant.



VICTOR MORLEY.

The Comedian Has Been Successfully Touring the Varieties in "A Regular Army Man."

ATTEND BOAT RACES

A number of prominent vaudeville officials attended the Harvard-Yale races at New London, Conn., last week.

E. F. Albee saw the races from his yacht, *Beauverre*; J. J. Murdoch made the trip on his *Erebia*, and M. S. Benham, with a party of friends, attended on his new yacht, *Psyche*.

GOSSIP

Fred H. Speare, the juvenile of "Potash and Perlmutter," is now in vaudeville in a sketch of his own writing, "It's All in Imagination." He will appear in a Broadway production in the Fall.

COMING HEADLINERS

WEEK OF JULY 3.—Colonial, Sophie Tucker and her band, Bert Fitzgerald; Royal, Nonette, Al Herman; New Brighton, Stella Mayhew, Pilcer and Douglas, Jarvis and Dare; Henderson's, "Petticoats."

WEEK OF JULY 10.—Colonial, Al Herman, Ben Welsh; Royal, Douglas J. Wood and company, Ben Welsh; New Brighton, Belle Baker, the Caninos, Belle Storey; Henderson's, Watson Sisters, Toots Faka and company.

At B. F. Keith's Royal Theatre, This Week, June 26th

SOPHIE TUCKER

"The Mary Garden of Ragtime"

WITH HER FIVE KINGS OF SYNCOPATION

In a New and Novel Melodious Offering. Featuring Exclusive Melodies by Archie Gottler

Direction MAX HART

(Continued from page 17)

Orph., Los Angeles, 26-July 8.
FEALY, Maude, Co.: Orph., Los Angeles, 26-July 8.
FITZGERALD and Marshall: Davis, Pittsburgh.
FITZGIBBON, Bert: Henderson's, Coney Island, N. Y.; Colonial, N.Y.C. 3-8.
FIVE Girls: Keith's, Phila.
FLANAGAN and Edwards: Keith's, Phila.
FOLLIES, D'Amour: Colonial, N.Y.C.
FOLSOM and Brown: Henderson's, Coney Island, N. Y.
FORTY Winks: Temple, Detroit, 3-8.
FRANCIS and Kennedy: Maj., Chgo.
GALLAGHER and Martin: Keith's, Wash.
GARDNER, Jack: Keith's, Wash.
GAUTIER'S Toy Shop: Keith's, Phila.
GAXTON, William, Co.: Keith's, Phila.
GILLETTE'S Animals: Colonial, N.Y.C.
GIRL From Milwaukee: Fountaine Ferry Park, Louisville; Forrest Park, St. Louis, 2-8.
GLADIATORS: Orph., Frisco; Orph., Oakland, 2-8.
GOMEZ Trio: Orph., Los Angeles.
GONNE, Lillian, and Al. Lively: Prospect, B'klyn, 26-28.
GORDON, Paul: New Brighton, Brighton Beach, N. Y., 3-8.
GRAY Bee Ho Co.: Henderson's, Coney Island, N. Y.; Keith's, Wash., 10-15.
GRUBER'S Animals: Maj., Chgo.
GUERNAY, Leona: Royal, N.Y.C.
HALLIGAN and Sykes: Temple, Detroit; Keith's, Phila., 10-15.
HARRIS, James and M.: Keith's, Phila.
HARRAH, Roy, Troupe: Schermerhorn Park, Montreal, 10-15.
HEATHER, Josie, Co.: New Brighton, Brighton Beach, N. Y.
HENNING, J. and W.: Ramona Park, Grand Rapids, 10-15.
HERAS and Preston: Forsythe, Atlanta, 3-8.
HERMAN, Al.: Royal, N.Y.C. 3-8; Colonial, N.Y.C. 10-15.
HINES, Harry: Forrest Park, St. Louis; Fountaine Ferry Park, Louisville, 2-8.
HOBY and Lee: Keith's, Wash., 3-8.
HONOR Thy Children: Royal, N.Y.C.
HOOPER and Herbert: Temple, Detroit, 3-8.
HOWARD and Field's Minstrels: Fountaine Ferry Park, Louisville, 2-8.
HUNTING and Francis: Henderson's, Coney Island, N. Y., 3-8.
IDEAL: Colonial, N.Y.C.
IMPERIAL Troupe: New Brighton, Brighton Beach, N. Y., 10-15.
IRWIN, Charles: Prospect, B'klyn, 29-July 1.
JARDON, Dorothy: New Brighton, Brighton Beach, N. Y.
JARVIS and Dore: New Brighton, Brighton Beach, N. Y., 3-8.
JEWELL Trio: Henderson's, Coney Island, N. Y., 3-8.
KAUFMAN Brothers: Forsythe, Atlanta; New Brighton, Brighton Beach, N. Y., 10-15.
KELLY, Walter C.: New Brighton, Brighton Beach, N. Y.
KELSO, Mr. and Mrs.: Keith's, Wash.; Bijou, Richmond, 3-8; Colonial, Norfolk, 6-8.
KENNY and Hollis: Keith's, Boston, 3-8.
KENO and Green: Keith's, Boston.
KERR and Burton: Henderson's, Coney Island, N. Y.
KRAMER and Morton: Maj., Chgo.
KOSLOFF, Theodore, and Vlasta Maslova: Palace, N.Y.C.
LARNEDS: Keith's, Boston, 3-8.

LA RUE, Grace: Orph., Oakland; Orph., Los Angeles, 2-8.
LAURE and Bronson: Maj., Chgo.
LEIFZIG: Ramona Park, Grand Rapids; Maj., Chgo., 2-8.
LEON, Great: Henderson's, Coney Island, N. Y., 3-8.
LEON Sisters: Keith's, Wash., 3-8.
LESTER, Harry B.: Forsythe, Atlanta.
LE VAN, Paul and Dobbs: Henderson's, Coney Island, N. Y.; Keith's, Boston, 3-8.
LEVY, Bert: Keith's, Wash.
LIBONATI: Orph., Frisco, 26-July 8.
LIEBERT, Sam, Co.: Forsythe, Atlanta.
LITTLE Mix-Up: Forsythe, Atlanta, 3-8.
LOCKETT, Lou, and Jack Waldron: Prospect, B'klyn, 26-28.
LOVELL, George, Co.: Royal, N.Y.C.
LOVETTES: Royal, N.Y.C.
LUKENS, Four: Schermerhorn Park, Montreal, 3-8.
MACFARLANE, George: Orph., Frisco, 26-July 8.
MADISON and Mace: Bijou, Richmond, 29-July 1.
MARTINETTI and Sylvester: Palace, N.Y.C.
MAYHEW and Taylor: Palace, N.Y.C.; New Brighton, Brighton Beach, N. Y., 3-8.
MCARTHY and Page: Maj., Chgo., 2-8.
MERCEDES: Keith's, Wash., 3-8.
MERIAN'S Dogs: Henderson's, Coney Island, N. Y., 3-8.
MEYAKOS: Temple, Detroit, 3-8.
MIGHT HAVE BEENS: Orph., Frisco, 2-8.
MIRANO Brothers: Fountaine Ferry Park, Louisville.
MONTAGUE'S Birds: Royal, N.Y.C.
MOON and Morris: Maj., Chgo.; Ramona Park, Grand Rapids, 3-8.
MOORE and Haager: Keith's, Wash., 3-8.
MORLEY, Victor, Co.: Colonial, Norfolk, 3-8; Bijou, Richmond, 6-8.
MORTON, James C. and Frank Moore: Colonial, N.Y.C.
MOWATT'S, Fire: Ramona Park, Grand Rapids, 3-8.
MULLEN and Rogers: Keith's, Wash., 3-8.
MULLER, Maud: Colonial, N.Y.C.
NASH, Florence, Co.: Temple, Detroit; Shea's, Buffalo, 3-8; Keith's, Boston, 10-15.
NATALIE Girls, Three: Norfolk, 29-July 1.
NEW PRODUCER: Henderson's, Coney Island, N. Y., 3-8.
NONETTE: Keith's, Boston; Royal, N.Y.C. 3-8.
NORDSTROM, Marie, Co.: Temple, Detroit, 3-8.
NOVELLES: Keith's, Boston.
NUGENT, J. C. Co.: Davis, Pittsburgh.
OLIVATTI, Moffett and Clark: Forrest Park, St. Louis.
PAPA, Toots, Co.: Shea's, Buffalo; Davis, Pittsburgh, 3-8; Henderson's, Coney Island, N. Y., 10-15.
PATTERSON, Burdella: Keith's, Wash.
PETTICOATS: Henderson's, Coney Island, N. Y., 3-8.
PILGER and Douglas: Orph., Frisco.
PIPIFAX and Paulo: Forrest Park, St. Louis; Fountaine Ferry Park, Louisville, 2-8.
PUCK, Harry and Eva: Royal, N.Y.C.
QUINN and Laferty: Keith's, Phila., 3-8.
QUIROGA: Maj., Chgo.
RASCH, Albertina, Co.: Henderson's, Coney Island, N. Y.
READINGS, Four: Temple, Detroit, 3-8.
REDFORD and Winchester: Keith's, Boston.
RESISTA: Prospect, B'klyn, 26-28.
REYNOLDS and Donegan: Shea's, Buffalo.
RICE, Elmer and Town: Shea's, Buffalo, 3-8.
RIVER of Souls: Orph., Los Angeles.

ROESENER, George M.: Colonial, N.Y.C.
ROODE, Claude: Keith's, Wash.
ROSAIRES, Three: Temple, Detroit.
RUDINOFF: Temple, Detroit, 3-8.
SAMOYA: Forsythe, Atlanta.
SHARROCK'S: Henderson's, Coney Island, N. Y., 3-8.
SHAYNE, Al.: Keith's, Phila.; Henderson's, Coney Island, N. Y., 10-15.
SPENCER and Williams: Forsythe, Atlanta.
STEINDEL Brothers: Temple, Detroit; Ramona Park, Grand Rapids, 3-8.
STEWART Sisters, Three: Fountaine Ferry Park, Louisville.
STORY, Belle: Maj., Chgo.; New Brighton, Brighton Beach, N. Y., 10-15.
SUBERS, Emil: Keith's, Boston.
SUMIKO and Girls: Forrest Park, St. Louis, 2-8.
TIGHE and Jason: Orph., Frisco, 2-8.
TOGAN and Geneva: Bijou, Richmond, 3-8; Colonial, Norfolk, 6-8; Keith's, Wash., 10-15.
TONEY and Norman: Fountaine Ferry Park, Louisville; Forrest Park, St. Louis, 2-8.
TOOMBES and Wentworth: Shea's, Buffalo; Temple, Detroit, 3-8.
TOYE, Dorothy: Forrest Park, St. Louis; Maj., Chgo., 2-8.
TRACEY and McBride: Shea's, Buffalo, 10-15.
TRAVERS, Noel, Co.: Colonial, Norfolk, 29-July 1; Keith's, Phila., 10-15.
TUCKER, Sophie: Royal, N.Y.C.; Colonial, N.Y.C. 3-8.
TUSCANO Brothers: Forsythe, Atlanta; Bijou, Richmond, 10-12; Colonial, Norfolk, 13-15.
TWELVE Speed Mechanics: New Brighton, Brighton Beach, N. Y.
VALENTINE and Bell: Temple, Detroit.
VAN, Billy B., Co.: Keith's, Boston.
VAN, Gus, and Joe Schenck: Prospect, B'klyn, 29-July 1.
VANDERBILT, Gertrude, and George Moore: Palace, N.Y.C.
VANDERBILT, Stanley: Casino, Schenectady, N. Y.—Indef.
VOLUNTEERS: Forsythe, Atlanta; Davis, Pittsburgh, 3-8.
VON HAMPTON and Shriner: Temple, Detroit.
WATSON Sisters: Henderson's, Coney Island, N. Y., 10-15.
WEBB and Burns: Shea's, Buffalo, 3-8.
WELCH, Ben: New Brighton, Brighton Beach, N. Y., 3-8.
WILSON, N.Y.C., 10-15.
WERNER, Amos, Troupe: Orph., Oakland; Orph., Los Angeles, 2-8.
WHAT Happened to Ruth: Fountaine Ferry Park, Louisville, 2-8.
WHEATON and Carroll: Ramona Park, Grand Rapids, 3-8; Temple, Detroit, 10-15.
WHITING, George, and Lucille Cavanaugh: Palace, N.Y.C.
WHITNEY, W. H., Co.: Keith's, Phila.
WILLIAMS, Elsie, Co.: Temple, Hamilton, Can.
WILLIAMS and Wolfus: New Brighton, Brighton Beach, N. Y., 10-15.
WILLS, Nat: Orph., Oakland, 2-8.
WILSON, William, Co.: Forsythe, Atlanta, 3-8.
WILSON, Jack, Trio: Palace, N.Y.C.
WILSON, Lew: Temple, Detroit; Davis, Pittsburgh, 3-8; Shea's, Buffalo, 10-15.
WISE, Tom, Co.: Keith's, Phila.; Keith's, Boston, 3-8.
WOLF and Stuart: Henderson's, Coney Island, N. Y.
WOOD, Britt: New Brighton, Brighton Beach, N. Y.; Bijou, Richmond, 3-8; Colonial, Norfolk, 6-8.
WOOD, Douglas J.: Colonial, N.Y.C.; Royal, N.Y.C., 10-15.
WOOD and Wode: Colonial, N.Y.C.; Royal, N.Y.C., 10-15.

JOHN CUTTY

One of the Famous Six Musical Cuttys

Direction Harry Weber

M. S. BENTHAM, Presents

GRACE FISHER

THE SUNSHINE GIRL

BOOKED SOLID

LOUISE DRESSER

VAUDEVILLE TOUR

Direction of JENIE JACOBS

VALERIE BERGERE

AND HER COMPANY

In Dramatic Playlets

GERTRUDE VANDERBILT

AND

GEORGE MOORE

IN NEW SONGS AND DANCES

ROSHANARA

Authentic Exponent of Indian and Burmese Dances

HARRY WEBER offers

HARRY GIRARD & CO.

In "THE LUCK OF A TOTEM"

with AGNES CAIN-BROWN

Agnes Scott and Harry Keane

in "THE FINAL DECREE," by Agnes Scott

Author of "The Red Fox Trail" "Drifting" "The Wall Between"

GRACE LA RUE

The International Star of Song

CHAS. GILLEN, Pianist

Direction ALF T. WILTON

BERTHA CREIGHTON

In WILLARD BOWMAN'S COMEDY

"OUR HUSBAND" JOHN PEEBLES, Rep.

THE WILLIAM RUSSELL COMPANY



CHARLOTTE BURTON
Leads



Hartsook Photo. L. A. S. F.
LEONIA HUTTON
Heavy Leads



**WILLIAM
RUSSELL
PRODUCTIONS**



WILLIAM RUSSELL
Director and Star

**SPECIAL
FIVE ACT
RELEASES**



JACK PRESCOTT
Co-Director

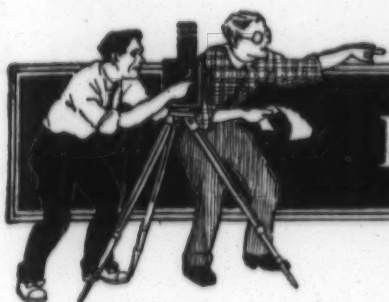


HARRY G. KEENAN
Heavy Leads



NATT WATT
Ass't. Director

AMERICAN FILM CO. STUDIOS
SANTA BARBARA, CALIF.



MOTION PICTURES

THEODORE OSBORN ELTONHEAD—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908



COMMENT AND SUGGESTION

OPPORTUNITY AND THE MAN

Many of the master minds of finance and industry achieved their positions of power and responsibility because they were able to recognize the psychology of time and place; were enabled to see the apt moment of their synchronization, and to profit by it, thereby not only furthering their own interests but the interest of the industry with which they were affiliated as well.

Since its swaddling clothes days the motion picture industry has been marked by bickering and squabbling among those constituting its component parts, every interest has been pulling against every other interest, there has been no attempt at co-operation of any kind until very recently, and even this attempt has been so infinitesimal, that it is hardly noticeable.

Much of this friction has been caused by the elements of newness and rapid growth. The industry has been a precocious child that has grown too fast for its own good, and is now suffering as a result of that artificially stimulated development.

It would seem as though this period of depression, change, and re-organization, through which the industry is passing at the present time, was also the moment for the institution of many needed reforms, and the inauguration of a real spirit of co-operation and get-togetherness among the various individual interests that constitute the whole. It is axiomatic that the whole is greater than any one of its parts, and from this may be drawn the corollary that that which benefits the whole, benefits, in indirect ratio, each one of the individual parts. Therefore it is easily deducible that any co-operative energy expended in the benefit of the industry as a whole will also indirectly benefit every interest that goes to make up that industry.

With a recognition of these facts it would be strange indeed if such a propitious occasion were permitted to pass by unnoticed as the coming national exposition and convention of the Motion Picture Exhibitor's League of America, to be held at Chicago, July 12 to 18. It is the synchronization of time and place for the very necessary institution and organization of a body that will represent the whole motion picture industry, represent it in a manner that will eliminate the many evils and institute some constructive reforms that will not only advance the industry as a whole but which will benefit each of its component parts. Both the time and the opportunity have arrived for the surcease of bickering and squabbling, and the institution of constructive co-operation. The coming convention with its gathering together of the big representative men of the industry automatically becomes the ideal place.

The question now arises as to whether there is contained in the whole motion

picture industry a man or a group of men of big enough mental calibre to recognize the opportunity that awaits them, and with executive power great enough to take the individual warring parts and harmonize them into a smooth easy running whole. The opportunity awaits the man. Is there a man big enough to seize it?

Co-incident with the excitement in Mexico and the bringing in of the far



Wittel, L. A.



MARY THURMAN,
Triangle-Keystone Star, Who Said She Was
Fond of Animals.

west in the news dispatches there has sprung up a strong consistent demand for good western pictures, pictures dealing with the far west, the cowboy, the Indians and the early settlers. Many producers are taking advantage of this demand to re-issue some of their older productions, others are making new pictures along the old lines. In any case the demand has served the purpose of temporarily relieving the dearth of good scenario material and has removed a large burden of worry from the shoulders of those responsible for the supplying of a regular programme.

LACK OF INSPIRATION

Fault of Most Screen Writers Belief of Maibelle Heikes Justice

"THE best actor in the motion picture business to-day is the scenery and settings but fortunately some of the producers are getting away from this and relying more upon the story," said MAIBELLE HEIKES JUSTICE, one of America's foremost novelists and photoplaywrights, when asked to express her opinion regarding the tendencies of the photodrama. "In fact screen dramas

are born in a person and these coupled with a knowledge of the limitations of the screen are the foundations upon which the photoplaywright bases his or her success. The average scenario writer's greatest failing is lack of inspiration or story, and the next weakest point is logical construction. Both of these faults are salient features in the average made-to-order photodrama. The great pity is that people in the literary world, who have creative ability, can't write scenarios, because they fail to grasp the action that is so vitally necessary to the screen drama in which each part of the narrative must be told by action.

"The photoplay is so entirely different from other forms of creative writing that it will never reach its perfection so long as the producers continue to base so many productions upon novels and dramas. In fact the building of a photoplay can be likened unto the building of a suspension bridge. You have an idea that represents two foundations—the beginning and the end. Then the question must be asked as to whether your plot is big enough to reach from one buttress to the other, and whether in the high light it is sufficient to bow that bridge gracefully, and make it an artistic structure. But, success depends almost entirely on the realism of the story, not sordid realism but life as it is, and above all the ending must be logical whether tragic or happy. The story should begin to develop at the very start, and should then gradually unfold itself. The stories must also fit the places where they are laid. The great Northwest, for instance, is a deeply tragic country where pasts of turmoil and trouble are buried and this very atmosphere, breathing tragedy, requires a tragic story.

"Some really good stories are spoiled by lack of proper detail, although there has been a tremendous improvement in this regard during the past year. Also, a cause of unending trouble is the director, who jumbles up his own ideas with those of the author, and this forecasts the day when the author and director will co-operate in the production of a play. It also means that many writers will be directing the picturization of their own photodramas. At present there are too many uncultured directors, who fail to observe the finer points of life that are introduced by the author, and these little facts, often of intimate knowledge to the writer, are completely lost sight of.

"The best story, which if properly picturized invariably proves successful, is the one that appeals to the heart—not the big, spectacular, or complex, but the one that strikes home—the one that shows touches of grief optimistically.

(Continued on page 47)

JACKIE SAUNDERS AND ROLAND
BOTTOMLEY,
Starring in the New Pathé and Balboa
Serial, "The Grip of Evil."

have improved only with a very few producers during the past year. Too many of them have been producing pictures from the conventional made-to-order plays, therefore the true photoplaywrights who can write their own continuities are to be regarded as the salvation of the screen. That is because they have the germ of creation in their systems, and can easily become trained screen writers. One who cannot create and adapt himself to the necessities of the screen is not to be classed as an author.

"Dramatic instinct and inspiration

WITH THE AMERICAN PLA

EARLY DAYS AND PRESENT PRINCIPLES

S. S. Hutchinson, President of American Film Company, Tells of Early Experiences and the Effect they Had on Determining Present Policy

S. S. Hutchinson sat at the desk that is his during his frequent visits to his studio, that of the American Film Company, Incorporated, at Santa Barbara.

His black derby topped the desk, his silver-handled walking stick rested beside it and the gray-blue eyes of Mr. Hutchinson looked out through the window into which venturesome roses and purple starlight flowers were forbidden to climb, so, instead, wound their tendrils and way over the pergola which stretches the length of the executive offices.

In the center of the flower-grown court, a fountain threw its sprays defiantly toward the blue heavens and the top of a nearby cement wall; down the broad, gravel driveway, automobiles laden with people and cameras passed from sight, location-bound, and other people passed into and out of what is called "the small glass,"—the term for the glass studio which is smaller than the newer and more massive big glass stage on another portion of the studio grounds.

But beyond the fountain and the flower-grown court, beyond the wide drive-way and "the small glass," people streamed intermittently out of the green-room. And it was upon the exodus that Mr. Hutchinson's gaze rested. For some reason, this stream of people, each with an invisible something in his or her hand, caused Mr. Hutchinson to go back in memory and story, to the pioneer days of the American Film Company's efforts, when he didn't even dare dream of a plant so big and so beautiful as that which now houses his company.

"We were one of the few companies who early saw the picture possibilities of California and who believed strongly enough in the future of the industry, to establish here. I realized the power of the motion picture, having been in the distributing end of the business—with the old Sales Company in Chicago—and I had analyzed the public sentiment to be one that was quite willing to fasten itself to picture entertainment. If pictures would offer the right kind of entertainment. For a year or more we had been making pictures in St. Joe, Michigan, and maintaining a small factory in Chicago. Then we made some pictures in the latter city and by that time I had determined to make Western pictures in the West.

"San Jan Capistrano was our first location; that was a little more than six years ago and we stayed there two years. Meanwhile I had seen Santa Barbara and decided that here, eventually, was where I wanted my plant. So I leased some ground and the company received orders to move. We traveled overland, and I'll never forget the impression we made on the dignified people of Santa Barbara. They were terrified when they saw the cowboys dash down State Street, followed by the several wagons filled with props, drawn by oxen.

"We had no kind of a studio, as yet, but an outdoor stage was built and by the time the rainy season set in, we had a small indoor stage ready. Western pictures were all that we were putting on then."

The door of the green-room opened. Louise Lester and Jack Richardson walked the length of the short brick walk, then separated dressing-roomward; Director Thomas Ricketts hurried forth, thrusting the contents of his right hand into his pocket and crossed the green of the court to his office in directors' row.

"There," commented Mr. Hutchinson, "are three of the people who have been with us longest. Many of the company's first cowboys are still here and there are others who have been with us from almost the beginning—thirty or forty in all.

"It was a fight to get things started and going prosperously. But then, everything, at first, has been a fight with me and that always added to the interest of whatever I happened to be doing at the time. The exchange business, for instance, before I became interested in the production end, and before that there was the banking business, in Chicago, shortly after the World's Fair. I had gone there from a little town in Illinois, where I was raised, though I was born in Cheyenne, Wyoming and was brought to Illinois when I was two years old.

"I always liked the executive end of things. In college, I handled the debating team, arranging contests with other teams and taking our boys all through the Middle West. I think," diverged the man who has had years of experience on the managerial end of several companies of his own—and, by the way, he has never worked for any but his own company—"I think that boys should be taught an executive trade just as they receive instruction in the plumbers' or any other variety of trade.

"However," he returned to the subject of films and film-history, "things prospered with the studio that the public knew almost entirely as the 'Flying A,' and four years ago we put on the first serial attempted in the United States; it was Miss Lester's 'Calamity Anne' character series. Allan Dwan directed it and it was well received. Analyzing the public's wants is, I have

found, the safest index a producing company can follow. It has been my policy to do this and as a result we put on 'The Diamond from the Sky' serial in April of 1915, giving to the public players and names they knew and liked. 'The Secret of the Submarine' serial is our current one. As to liked serial material—well, the public will always like pictures of adventure.

"Specialization is another procedure I believe in; the public wants novelties and to give them novelties you have to specialize, in screen material, in authors, in directors and in the screen stars that have a special following.

"From the beginning of this company's existence" and from the way he said it, one knew that it was a principle with Mr. Hutchinson—"we have built for permanency and the future. We never felt, 'Well this will be good enough for now, anyway'—we knew there was a definite picture future and we laid our plans accordingly.

"The American Company owns every foot of ground it occupies and possesses clear titles to all its buildings. For this reason financiers find the American Company reliable. 'And,' concluded Mr. Hutchinson, rescuing his hat and stick from inactivity, "It also is a reason why I take great pleasure in being president of the American Film Company."

A few minutes later, looking over his studio domain from the shadow of the purple-flowered pergola, Samuel Sheffield Hutchinson smiled, for the observer, the mystery of his earlier reflection and the overflow of people from the Green-room as a final hurrying figure emerged therefrom.

"Pay-day is one of the specialties in life of which public taste will never tire," he observed as he saw a pay-check disappear into a pocket. Then he left for "the big glass" to see the "Submarine" cast put on a mystery, and the William Russell Company do a scene in the handsomest set the American lot has ever known.

MABEL CONDON.

E. H. CALVERT narrowly escaped serious injury in a duel in the filming of "According to the Code" at the Essanay studio. A heavy wad from a blank cartridge struck him in the face inflicting a painful wound.

RALPH KELLARD, the Pathe star, has leased the Frank Daniels estate "Sleepy," at Rye, N. Y.

FRANCES NELSON makes her debut as a Mutual star in "The Decoy."

NED BURTON has been engaged to play one of the leading roles in the Sunbeam Film Company's production "Hyphenated America."

ROBERT THORNTON's production "The Almighty Dollar" met with the unanimous approval of all who saw it at the Paragon studios the other day. Frances Nelson and E. K. Lincoln are starred in it.

EDWARD SLOMAN has secured some remarkable night and rain effects in "Dust," his next American picture.

HOWARD HICKMAN is playing the leading role in the Ince production, "Somewhere in France." The story is by the late Richard Harding Davis.

ROSTER—AMERICAN

Art Accord
Frank Borzage
Charlotte Burton
Clarence Burton
P. H. Banks
Nigel de Brullier
Wm. Carroll
King Clark
Ed. Coxen
Thomas Chatterton
Geo. Clancy
Harvey Clark
May Cloy
Ashton Dearholt
Nita Davis
Warren Ellsworth
Geo. Field
Eugenie Forde
Neil Franzen
Allen Forest
Winnifred Greenwood
Carol Holloway
Orral Humphrey
Hilda Hollis
Juanita Hansen
Leona Hutton
Lamar Johnston

CAUGHT SPECIALLY FOR THE MIRROR

1. Thomas Chatterton and Helene Rosson far enough away from a scene to really enjoy it.
2. Director Ted Sroman and his "Wonder" limousine.
3. The Secret of the Submarine Company with its scenario collaborators, William E. Pigott, "Pop" Hoadley, and William E. Parker.
4. W. A. Hall, E. Langley, and A. N. Maynard, a trio of art experts.
5. S. S. Hutchinson, an unsuspecting camera subject, watching George Sargent directing a scene in the "Submarine" serial. Left to right: Frank Thorne, Director Sargent, Margaret Nichols, S. S. Hutchinson, and William E. Parker, and Lamar Johnstone, E. A. Kaufman, and Paul Gilstrom in background.
6. Ann Little and her director-lead, Frank Borzage.
7. Director C. Rea Berger pointing out the beauties of the "Flying A" plant to Kolband Dill, whom he directs.

PLAYERS AT SANTA BARBARA

WHEN YOU VISIT SANTA BARBARA

The American Studios and Players One of the Most Attractive Features of this Beautiful California City

There is something distinctively different about the "Flying-A" studios in Santa Barbara. To begin with, Santa Barbara itself is different. Possessing wealth, 28,000 inhabitants, a main street, called State, which rears its head among the mountains and dips its feet into the ocean, Santa Barbara, warm o' days and cool o' nights the year-round, has allowed the millionaire world to popularize it as a winter resort and make of its two million dollar hotels, the gathering place, in the winter season, of the world's elect. And not the least of its attractions is the big and beautiful studio called that of the "Flying-A."

So, decidedly, there's an "air" to Santa Barbara. The stranger recognizes it immediately and becomes interested in everything the winter resort town has to offer from its four picture theaters and one of occasional legitimate productions to its two daily newspapers and its well-stocked variety of shops—all attractions of the versatile State street. And here, eventually, and in relays, you will see the entire population of Santa Barbara—for everybody comes to State street.

And here, also, you will see the individual members who go to make up the working force of the American Film Company. At noon, and particularly on Monday, which is the day on which weekly checks are appreciatively given and appreciably received, the majority of cars that murmur down State street that stop at either of the two banks, and then that empty their occupants into Diehl's for lunch, are those of American Film Company players. And in Diehl's!

It may surprise you, just at first, to see Rea Berger make his lunch of a cherry flip and a coconut square. Harvey Clark to order whatever newest chocolate concoction there may be listed. Winifred Greenwood to specialize on glutenous bread and shrimp salad because she believes them to be best for her. Helene Rosson to revel in a tomato sandwich and a marshmallow-spilt because the color combination is so fetching and Charlotte Burton to eat a whipped-cream something and then wish that she hadn't.

Here in Diehl's you may occupy the table next to the daughter of the millionaire who owns the biggest house on the highest hill; or the wife of a sugar magnate may inquire of your neighbor, a girl from the studio, what she has done to become so alluringly thin. For the subject of diets and the loss or gain of an ounce, is one of weighty importance, in Santa Barbara; to it even the nation's presidential possibilities rank second.

And if you, as a visitor, are in the being-shown stage, somebody or a party of somebodies, will take you for a horse-back ride. It matters not whether you have ever ridden before or not; you don a borrowed or rented suit and expectantly start off. Your horse may do likewise, with violence, but you try to smile and keep your seat as though you were used to it and you begin to be thankful for the fact that there are no more than three streets of car-tracks which you may have to cross.

You come to the historic old Mission of Santa Barbara, acclaimed the most beautiful of all the California Missions. Here the monks are apt to be spading the garden or repairing the walks; you are able to view the scene comprehensively as horses are usually walked by the Mission; a shady stretch called Mission Canyon leads you up

narrow, rocky mountain trails and after an hour or more you emerge at the plateau called the Grand Vista, or the one named Inspiration Point; from either you get a wonderful view of the whole of Santa Barbara and the twenty-three miles of Pacific Ocean that lies between it and the Santa Cruz Islands. The latter are clearly seen on a fogless day. They offer splendid fishing and picture-locations the like of which are to be obtained nowhere else.

The islands are reached via a small boat with a deck and many engine-smells, and after three hours during which hope has fled and the engine-smells have undertaken to guide one's miserable destiny, the once-unsophisticated lurch out onto a rocky landing and are glad to take advantage of the first resting-spot that offers and that does not include a view of the ocean and the merciless boat on which the returning trip will be made three hours hence.

Gazed at from a distance, however, one can revel in beatific thoughts of the assuredly beautiful, Santa Cruz Islands. The fact that motion-picture companies spend weeks there at a time testifies to the variety of scenery the islands have to offer. And, being at the front door of Santa Barbara and the American Film Company's studio, the latter frequently sends companies picture-making there.

The evenings in Santa Barbara might aptly be termed Studio-Community ones, as you will meet almost the entire studio force either at a picture-theater, walking or riding on State street or in the Gretchen or Chocolate Shop, whither it is the popular and highly approved custom to go for ice cream concoctions after the theater.

Always, at one or other of the picture houses, there is a program of American Film Company pictures showing, and the cast is certain to be in attendance. It is not always necessary for the American players to scurry through a trade-journal to ascertain what the public thinks of their work.

The editors of the two daily papers in Santa Barbara can be counted upon to attend all first-night showings; they hail the players by name as they file out of the theater after the performance, and the following morning said players read how the public, per Paul Gilstrom editor of the *Press*, or the manager of the *News* was impressed by their performance.

Friendliness is the key-note of the pleasant life led by the studio-folk of Santa Barbara. There are parties, dinners, mountain picnics, ocean swimming, and the three-and-one-half hour train ride or auto drive to Los Angeles which, with many, is a weekly pastime. The majority make the trip via auto, their own or a stage. The drive is a beautiful one, the road hugging the sea-shore at the base of the Rincon Mountains, for twenty miles, then following a crooked line through a prosperous valley out of which the road leads into the mountains over the winding and dangerous Canajo Grade; then follows a zig-zag course until the Van Nuys Ranch road is reached. This offers another twenty miles of perfect driving and leads through Hollywood into the business district of Los Angeles.

It is an interesting and delightful place, Santa Barbara—and not the least of the tourist attractions of this millionaire's city is the big and beautiful studio of the American Film Company.

NEWS NOTES

"Who is that?" I asked of an actor as we stood in the Famous Players' studio: an attractive looking grande dame had just swept by.

"That is Helen Lindroth," replied he. I marveled! Could this woman, playing Hazel Dawn's mother in "Under Cover," be the same whom I had seen in "Audrey"? It was, but the transformation was wonderful.

Director Robert G. Vignola of the Famous Players Company, is engaged in the production of "Under Cover," in which Hazel Dawn will appear. This will make the fifth picture he has directed since leaving Kalem. You who have seen "Audrey," "The Spider," "The Moment Before," and "The Evil Thereof," know his work.

Frank Smith's characterization of Foo Shai in the Bluebird production, "Broken Fetters," is exciting much criticism among reviewers. Many of them are anxious to know just what kind of perfume he puts upon his mustaches to enchant Violet Mercereau as Ming Ti.

Ben Welch (to director of orchestra): "Now 'en I come out, you stop me an' say, 'Oh, doctor, v're are you going?'" He walks up-stage and back.

Director (in tremulous voice): "Oh, doctor, where are you going?"

Welch (walking briskly): "Don't stop me! I gotta atten the 'Birt of a Nation'."

The Metro Pictures Corporation has opened a new exchange in Cincinnati, O., with R. A. Morrison in charge. The new office is at 532 Walnut Street. All of the business heretofore handled by J. S. Skirboll, general manager of the Pittsburgh office, will be handled in the future by the new office.

FILM CO. PLAYERS

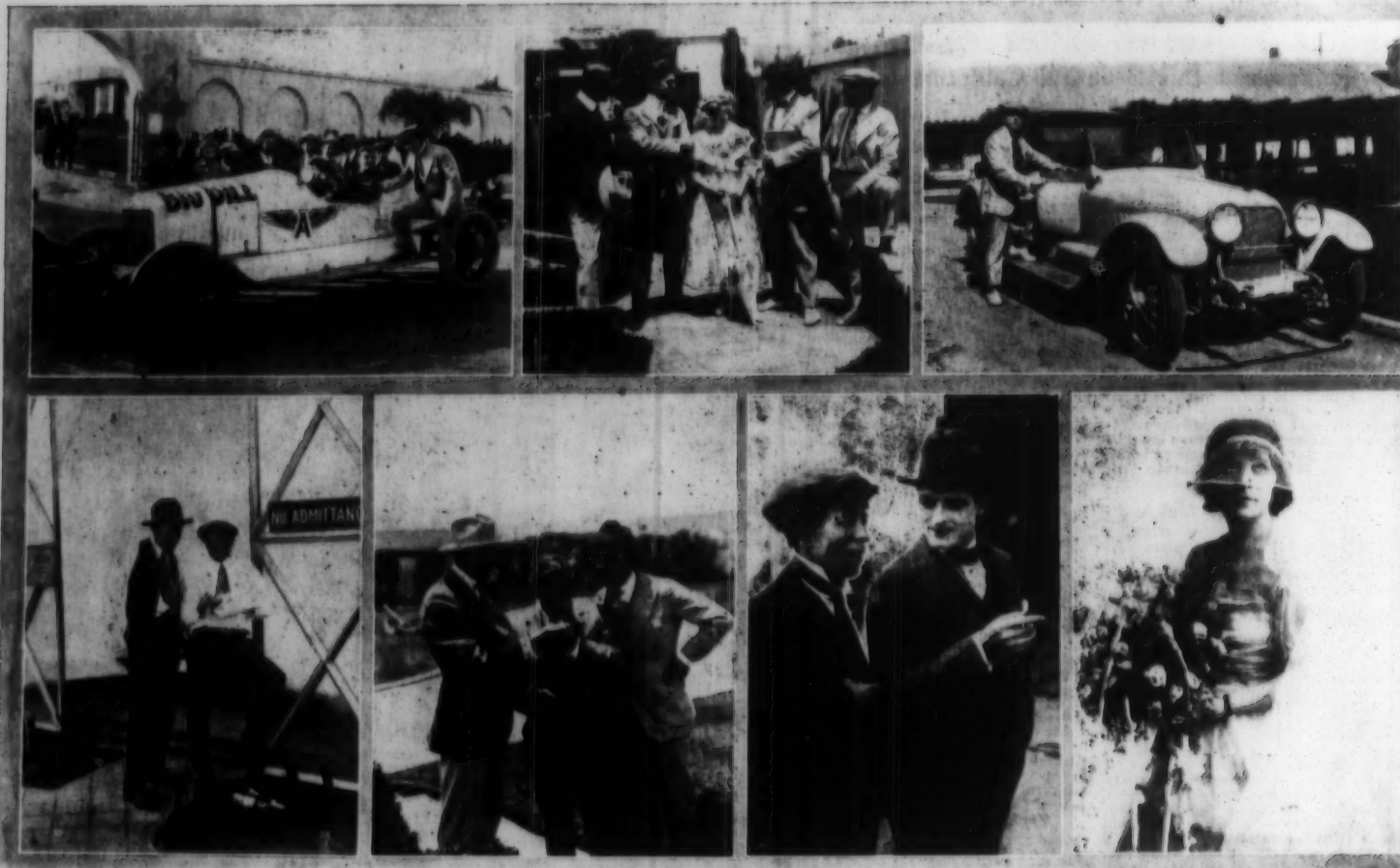
Harry Keenan
Kolb & Dill
Dick LaReno
Louise Lester
Anna Little
Gertrude Le Brant
Harry McCabe
Margaret Nicholls
Charles Newton
Geo. E. Periolat
John Prescott
Vivian Rich
Jack Richardson
Dick Rosson
Helene Rosson
Wm. Russell
Franklin Ritchie
J. J. Sheehan
John Steppling
Wm. Stowell
Roy Stewart
W. J. Tedmarsh
Lisette Thorne
Joe Taylor
Harry Von Meter
Alfred Vosburgh
Geo. Webb



CAUGHT SPECIALLY FOR THE MIRROR

1. The scenario staff at the American Studios. Left to right: C. B. ("Pop") Hoadley, Clifford Howard, William E. Parker, A. W. Coldewey, William E. Pigott, J. Hall, Julian LeMothe, Harold Hoadley, Arthur H. Goeden, and Karl Coolidge.
2. William Stowell, not in the tropics but a secluded corner of the studio grounds.
3. Nat Watt, William Russell's valuable Assistant Director.
4. President S. S. Hutchinson and the William Russell Company. Left to right: Harry Keenan, Leona Hutton, Jack Prescott, Charlotte Burton, S. S. Hutchinson, and William Russell.
5. Louise Lester, Sallie Newsum, and Eugenie Forde discuss a meeting of "The Owls."
6. Alfred Vosburgh, Vivian Rich, and George Periolat about to go on a set.
7. Ed Langley, art director, in his studio office.
8. The two noted American "Heavies," Jack Richardson and Roy Stewart.

AMERICAN DIRECTORS AND STARS CAUGHT IN UNEXPECTED POSES



1. William Russell wishing Ashton Dearholt "good luck" as he is leaving the studio for Los Angeles in Mr. Russell's stripped Premier. 2. William Russell, Scenario Editor, Wallace MacDonald, Mary Miles Minter, Director William C. Dowling, and Harvey Clarke, of the Minter-Dowling Company. 3. Franklin Ritchie in his Sky-Blue Mercer. 4. Murdoch MacQuarrie "Telling it" to an assistant. 5. Director Ted Slieman, Richard Willis, and Harry Von Meter in a tense moment. 6. William Tedmarsh ("Satsuma" in the Submarine serial) and George Webb. 7. Charlotte Burton in "The Man Who Would Not Die."

WILLIAM RUSSELL AND HIS COMPANY

Interesting Facts About the Players of this Well Known Company

William Russell, director and star of the William Russell productions, made at the American Film Company's studio at Santa Barbara, member of the Screen and Lamps Clubs in New York, and popular as a screen idol wherever pictures are shown, is one of the recruits from the legitimate stage who has made the screen and himself powers of mutual benefit. Mr. Russell's coming to the American Company will be remembered together with the first big heralding of "The Diamond from the Sky" serial, in which Mr. Russell was engaged to play the important role of Blair Stanley. That was in March, 1915, and upon completion of the serial a year later, he was contracted for feature leads in Mutual masterpieces. Recently a new order went forth to the effect that Russell's pictures were to be released as "The William Russell Productions," the first of these being "Soul Mates," by Edward A. Kaufman, which picture was also the first of the Russell-Prescott co-direction, now being observed in all the Russell features. Off and on the stage since the age of eight, with the exception of intervals for schooling, Mr. Russell is recognized in the profession as an actor of decided ability. Making his debut in A. M. Palmer's theater with "Chimmie Fadden," he later added new lustre to his name by athletic achievements at Fordham College. He won medals as an amateur swimmer and upon request gave exhibition dives in the Minneapolis Pool. His favorite diversion was boxing, and after winning much prestige as "a gentleman boxer," he toured the vaudeville circuit with his own boxing act. On the dramatic stage he was supported for Ethel Barrymore, Blanche Bates, and other stars and came into pictures via the Biograph Company six years ago; thence to the Thanhouser Company, leads in Klaw and Erlanger features, strong roles for the Famous Players, and then to the American and Santa Barbara where, out of studio hours he leads an interesting life on his ranch, where the "Welcome" sign is always in evidence.

Coast Claims Charlotte

Charlotte Burton came from the city that, of all the other cities, is most like New York: it is San Francisco. She went on the stage there when but a child, possessing a singing voice that gave promise

of big things eventually. She was signed as a leading member of the children's operatic stock and, in this capacity, worked in a large number of light operas, "Pinafore" being one of them. She became a member of a traveling stock company which appointed one of its members as her guardian; after several years at school and away from the stage she returned to the latter in a singing and dancing vaudeville act of her own. The Alcazar Stock company in San Francisco also claimed her for a time and later she was leading woman in a company that went into the Middle West. Four years ago, and shortly after the establishment of the American studio there, Miss Burton came to Santa Barbara and immediately became a member of the "Flying A" company, alternating in leading roles opposite J. Warren Kerrigan and continuing to play leads after he left. She was seen in a large number of Western pictures, but when those of the East and society began to be put on, Miss Burton was chosen to do "societies" only. It being a natural accomplishment with her to "dress parts" well, she has persevered in this art until the honor of being one of the very best dressed personages of the screen is rightfully hers. She will be remembered as Vivien Marsden in "The Diamond from the Sky" serial, both for her fine work and her interesting clothes. Since the completion of that serial she has played opposite William Russell, being now leading woman of his company. Miss Burton has a rightful claim to Santa Barbara as a real home, for her grandfather at one time owned a great part of that city, including the site of the famed Potter Hotel, and her mother, her sister, and herself possess an old homestead there.

Jack Prescott of Broadway

Jack Prescott, co-director with William Russell in the latter's feature pictures at the American plant, came into the world of films two years ago. His departure was from a successful record of ten or more years in the producing end of Broadway successes, where, too, Mr. Prescott enjoyed a reputation as an actor. The Madison Square and Belasco Theaters in New York had him as stage manager for several seasons, and also the Henry B. Harris productions, "The Three of Us," "The Worth of a Woman," "The Girl of the

Golden West," "The Noble Spaniard," and "The Cave-Man" were among the early Prescott successes. For ten years he was a companion of George Foster Platt, a vaudeville tour with Theodore Roberts brought him to Los Angeles. Mr. Prescott took a "flier" in the motion picture world and disliked it so thoroughly that he went on a three months' fishing trip to Cataline Islands, by way of recuperating. Going to Santa Barbara, he was again tempted into the game, this time at the American Film Company's plant, where he had a "heavy" role in "The Diamond from the Sky" serial. From heavy leads to a co-directorship outlines his progress, and, with Mr. Russell, he has produced "Soul Mates," "The Highest Bid," "The Guide," "The Man Who Would Not Die," and "The Torch Bearer." The feature now under production is Nell Shipman's "The Son." Among several American pictures now being shown and in which Mr. Prescott has a strong part, is the three-reeler "Marge of the Foot-Hills." Mr. Prescott has a valuable knowledge of stage production and one that should serve him to great advantage in a picture way.

Keenan, Chicago Product

Harry Keenan made his theatrical debut as an usher at the Powers Theater in Chicago. Later he was promoted to the box office and then became treasurer of a repertoire company. This gave him an opportunity to play parts, and he remained on the road with this company for several seasons. Going into New York he had an interview with Robert Mantell and played one season with him. Then followed stock leads throughout the country and leads opposite Henrietta Crosman, Eugenie Blais and others. He played in the revival of "Shenandoah" and in "Arizona," "Beverly of Graustark," "When London Sleeps," "The Volunteer Organist," and appeared over the Sullivan and Considine time and then in stock in California. He created the role of Father Kelly in "The Rosary," and after this had his first picture part with G. M. Anderson at Niles, where he remained for ten months. Going to the Ince Studio he remained there for two years and had a large number of creditable releases to his credit. He was especially engaged for the heavy lead in "Soul Mates" and his work is so acceptable to the American Film Company that he has been permanently engaged to play the heavy leads in the William Russell productions. A finished artist is the term that best adapts itself by way of description to the work of Harry Keenan.

Watt's Long Experience

Nat Watt is the able assistant to William Russell and Jack Prescott in the direction of the William Russell productions. His experience in the world of pictures covers several years and companies and his allegiance and service to the Russell Company goes back six months to that company's formation, upon the completion of "The Diamond from the Sky." Mr. Watt came to the American Company in April of 1915, just in time to assist with the production of this serial. Afterward he produced Cartoon Comedies, which for a time were an American release. On coming to the "Flying A" studios, Mr. Watt brought an abundance of experience with him, gleaned from a thorough motion picture knowledge acquired in other studios. In December, 1912, he had enlisted as assistant to the Smalleys in the production of "Hypocrites" at the Bosworth studios. Here he also assisted in the several Elsie Janis features and those of Dustin Farnum and Maclay Arbuckle. Later he left the American Company, to resume service with the Smalleys in their work and the Anna Pavlova picture, going with them on this feature to Chicago for five weeks and then returning to Santa Barbara and the American studios. Mr. Watt's start in the show business dates back to 1908 and the occupation of electrician. He soon became advance man with the W. B. Sherman shows and later was given the management of these companies. It was from this position of authority that he stepped into active picture-making.

Versatility of Leona

Leona Hutton, blonde and with a particular aptitude for playing heavy leads in an artistic way, was secured by the American company three months ago to play a special part in Edward A. Kaufman's feature picture "Soul Mates." The Russell company produced it and Miss Hutton filled out a cast well-chosen for the strong roles the picture offered. For three years this "heavy" lead, who is slender, amiable and rich in friends, had appeared in leading roles in Ince pictures and had offered splendid support to William S. Hart in some of the latter's features, "The Tynhoon," "The Superficial Wife," and "The Pitfall." The Ince pictures in which Miss Hutton appeared to advantage. She played one picture opposite Crane Wilbur at the Horsley studios and then came to Santa Barbara as an Americanite. A talent for writing is one that Miss Hutton frequently exercises and she has attained

(Continued on page 36)



MARY MILES MINTER

IN

**"Youth's Endearing
Charms"**

BY

Mabelle Heikes Justice

UNDER DIRECTION

William C. Dowlan

*Photoplayer's Charm Plus Director's Genius Equals
Perfection in "YOUTH'S ENDEARING CHARMS"*

WILLIAM C. DOWLAN

ESPECIALLY ENGAGED
TO DIRECT

Mary Miles Minter

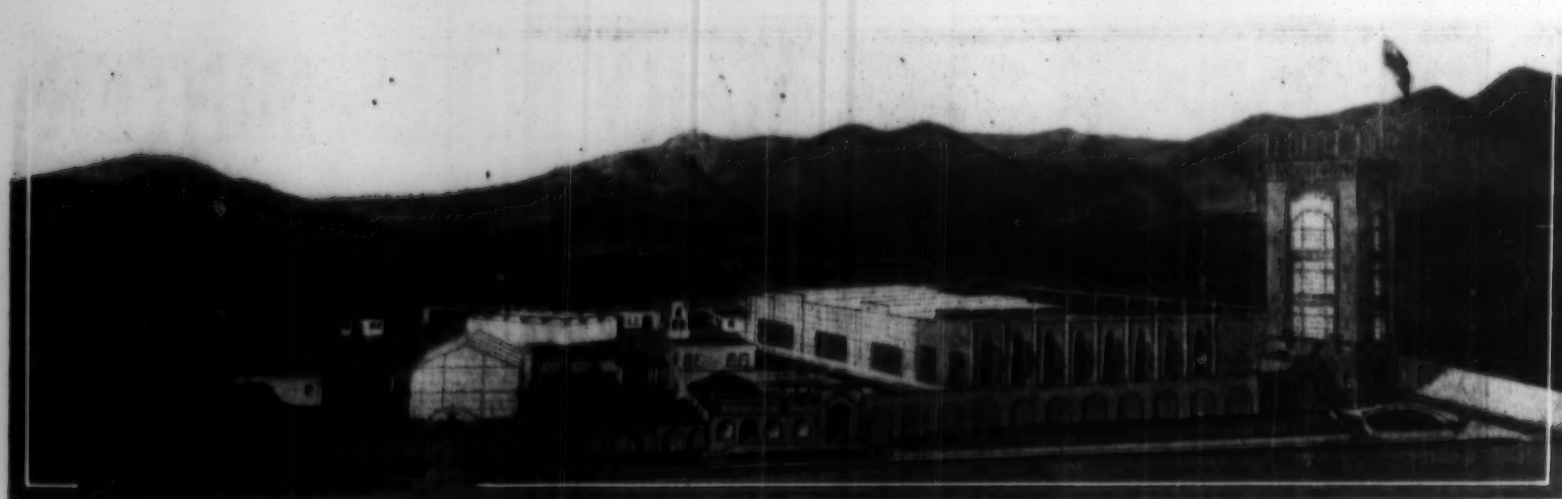
IN

**"Youth's Endearing
Charms"**



AMERICAN FILM CO., Inc., Santa Barbara, Calif.

HOW BIG "FLYING A" STUDIO WILL LOOK WHEN THE TOWER IS COMPLETED.



COMPLETE IN EVERY DETAIL

New American Studio at Santa Barbara Looks Like Private Estate

Many people expect to see it from the train at the one depot, which Santa Barbara accommodates, that of the Southern Pacific. But the big studio of the American Film Company Incorporated, is situated more than a mile from the trainshed and has room aplenty about it, so that when it wants to move out and build a new stage or house a new department, the desired territory is there to annex.

This is what happened last fall when President Hutchinson made plans for the monstrous stage called "the big glass" and which, completed three months ago, offers sufficient space for the sets of seven companies. Property was annexed and, in addition to "the big glass," the construction of a tower was begun which, when finished, will house the business departments and offer up-stairs quarters to a large scenario department.

At first glance, the lay-out of the studio looks more like that of a private estate than any semblance to a plant devoted to the making of motion pictures. A high high pressed-brick wall, tan in color, encloses the studio grounds and the architecture is patterned after that of the early Mission days. The main entrance is through high iron gates, open from eight until six o'clock, and which entrance is used mainly for cars. Some distance to the left an unassuming, quaint green gate admits "Employees Only," so a sign informs, and directly within and to the left is the Green-room. Here are comfortable chairs and divans, the letter-boxes for players and directors and here, minutes or hours of waiting can be whiled away and players found when wanted. A double row of dressing-rooms opens off of the Green-room and these in turn, have an exit onto a pretty walk under a pergola, flower-covered, and which divides two smoothly green grass-plots.

These, by the way, the flower-grown court with the fountain in the center and a wide grass-strip between dressing-room and garage, where jungle plants are grown, are a distinctive and pleasing feature of the studio. William J. Tedmarsh, interpreter of characters and deft welder of gardener's tools by way of accomplishment, is responsible for the artistic lay-out of the gardens and the wide choice of flowers found therein. Truly, they merit the time and observation of all studio sight-seers.

Beyond the garage, the home of twenty Winton cars, all of which are the property of the studio, is another double row of dressing-rooms. And here, until the big tower-building is completed, is housed the scenario department, in a building the twin of Dressing-room Row. Out side is a boot-black stand, the dusky owner of which

would probably not care to exchange it for that in any Los Angeles hotel.

Several out-of-door stages form the back of the plant, though to the right and at a considerable distance away, is one so far removed from the studio, proper, that it is referred to as Goleta, a town some little distance out of Santa Barbara.

A papier-mache department is maintained in the center of the plant where nine girls, under the direction of Arthur N. Maynard, make clever imitations of marble colonades, lions, that on the screen guard princely houses, angelic-looking wings that work on hinges and serve in symbolic pictures, and where, in brief, any variety of sculptuary is turned out, true to whatever its model.

The modelling department is really the parent of the papier-mache one and has W. A. Hall at its head. One would take this workshop to be that of an artist, whose work was to be put in competitive display, so carefully is the work carried on here. There are several helpers here with Mr. Hall.

The technical department has a building of its own comprising two rooms; the outer is the general one for all the technical men and is equipped with desks that fold into the wall, a desk for each man. The inner office is that of the head of the department who is the art director for the entire studio. He is Edward Laneley, artist and expert in the matter of scenic effects and technicalities. His position and task is a big one, but also one that is filled with entire satisfaction.

The technical men in this department with Mr. Laneley—and each company has its own technical director—are: Fred A. Ritter, Sydney A. Baldrige, Thomas A. Gullifer, Lewis L. Hoff, D. V. Deuel, LeRoy J. Frechette, George D. Morrison, J. H. Coakley, Dan Sewell, Ralph C. Lampe and A. Richardson.

"Chick" Morrison is the man who has been the popular head of the studio's various departments since the establishment of the plant in Santa Barbara. He is everywhere on the lot at once, seemingly, and every man there counts him as a friend.

The book-keeping and other departments of general business, occupy separate quarters across the hall from the executive offices, which latter comprise the private offices of Mr. Hutchinson and P. G. Lynch, general studio manager. The private projection-room is at the end of this hall, and across a little white cement court, where a fountain is being placed by way of decoration, is Directors' Row. Here each director has his office which he shares with his assistant.

The photographic department is a well

THE EXECUTIVE HEADS

Efficiency the Keynote of the Ones Who Make Things Go

Thomas H. Ricketts, affectionately called "Daddy" Ricketts at the American film studios, was one of the pioneer members of Mr. Hutchinson's "Flying A" company. Also he is a share holder in this concern. He has about two hundred thousand feet of film negative to the credit of his direction here, which record bespeaks constant activity on his part, else this example of hustle would not have been possible. Mr. Ricketts came from the stage and the successful production of a number of plays with extensive Broadway runs to their credit. Among these was Clyde Fitch's "Girls." He left the stage to go with the Essanay company in Chicago about seven years ago. He became a producer of American pictures when the American company had its studio on an ostrich farm in Lakeside near Hollywood. "Mrs. Carter's Campaign," an early American picture, was the first one to run two thousand feet without a break. He repeated this experience later and threatens to do it again very shortly. "The Trail of the Lost Chord," "Damaged Goods," starring Richard Bennett, "The Lure of the Mask," in which Josephine Ditt took a prominent part, are other big pictures

which had Mr. Ricketts as director. He left the American company a few years ago and joined the Universal, bringing its New-tor company from Staten Island to Hollywood. He returned to the American studio, however, where he has had but three days off in three years. He is a lightning director and a thorough one. He gives credit to Josephine Ditt, his wife, for whatever he has accomplished with much reverential praise for her influence and general help. He was the first to introduce light effects into American pictures and "The House of Scandals" is a creditable instance of his artistic ability. "In the Shuffle," "The Secretary of Frivolous Affairs," "The Other Side of the Door" and "The Born Genius" are a few of his recent pictures. At present he is at work on "The Girl O' Dreams," by William Pigott, and featuring Audrey Munson. The entire liking of the American film studio belongs to "Daddy" Ricketts.

Clark in Minter Cast

Harvey Clark came to the American company six weeks ago. He has been with the Ince company for some time previous and since leaving there has appeared as character lead in "The Sign of the Spade," an American picture. At present he is working in the company formed to exploit Mary Miles Minter, which is under the direction of William C. Dowlan. Mr. Clark's forte is characters and heavy leads, and he excels in both of these lines. He has had a thorough stage training and among other appearances was with Wally Eddinger in "Bobby Burnitt," with Otis Skinner in "Your Humble Servant," and with Robert Hilliard in "A Fool There Was." "The Argyle Case," and several others of his successes. He had his own company in vaudeville, presenting the sketch "Lies." It was when he came to Los Angeles in "The Argyle Case" that an offer from the Ince studio tempted him to leave the stage, and now he is a thorough convert to the wherries and whys of pictures.

Hollingsworth Didn't Return

Director Alfred Hollingsworth, when a boy, left his father's home presumably to go to town and buy a pair of shoes, and it was twelve years before he and his father again met. Meanwhile the son had accomplished that for which he left home, accession to the stage, and had appeared with various stage stars, among them being Richard Mansfield. After sixteen years on the stage, he joined the Eastern Vitagraph company, then went to the Biograph and was a member of the Gene Gauntier company as writer and associate director, writing and

(Continued on page 47.)



A CORNER OF THE AMERICAN COMPANY PLANT, SHOWING THE SMALL GLASS STUDIO AND OFFICES OF THE PHOTOGRAPHIC DEPARTMENT.

On the right, executive offices backed by the big glass studio, the small glass studio in the foreground.



GEORGE CLANCY
"Hook' Barnacle"



GEORGE L. SARGENT
Director



Hartook Photo. L. A., S. P.
LAMAR JOHNSTONE
"Gerald Morton"

Now Appearing in

THE SECRET OF THE SUBMARINE



Carpenter, L. A.
JUANITA HANSEN
"Cleo Burke"



THOMAS CHATTERTON
"Lieut. Hope, U. S. N."



GEORGE WEBB
"Mahlin"



HYLDA HOLLIS
"Olga Ivanoff"



WILLIAM TEDMARSH
"Satsuma"

PRODUCED AT THE STUDIOS OF THE AMERICAN FILM CO., INC.
SANTA BARBARA, CALIFORNIA



AL SANTELLA

The American Editor of the Comedy Department, "Kidding" the Cameraman, while Oral Humphrey is nursing a peeve, because he could not move in the still.

PERSONAL SKETCHES

Of Members of "The Secret of the Submarine" and the Scenario Department

Sargent's "Submarine" Success

George L. Sargent is the man who, up until the current releases of "The Secret of the Submarine" serial, applied his directorial accomplishment to the serial's every chapter. Now, however, he bears the title of director-general, with the particular assignment of director for Richard Bennett and supervising director of the serial. Frank Thorne is now held responsible for the direction of the "Submarine Secret." It was Mr. Sargent who put on the biggest part of Thomas E. Dixon's "The Fall of a Nation." The battle-scenes in that production are all his and it is this part of the picture which has merited especial praise. It was by reason of his success with the Dixon picture that he was engaged to come to Santa Barbara and direct the destinies of "The Secret of the Submarine." Mr. Sargent is one of the few successful photoplay directors who never was a professional actor. He was born in Philadelphia, received his education at Princeton, earning part of his way through college by exercising his talent for managing theatricals. Later this ability secured his engagement as stage manager of the Charles Dillingham houses and then five years with the Cohan and Harris people as manager. He entered the picture world via the Universal company as director for Billy Quirk; eighteen months with the Eclair company writing and producing one hundred scenarios, the production of Jacques Futelle stories, among which were "The Case of Cherry Purcell" and "Elusive Isabel," the direction of Tom Wise in "The Gentleman from Mississippi," Dra-Ko comedies, Kalens' "Midnight at Maxine's" and other Kalens pictures preceded his engagement by Thos. E. Dixon. He was the originator of the "kid stock company" idea and is a man of dynamic action, who always secures results. A worth-while director is Mr. Sargent.

Exploits of Juanita

Juanita Hansen, blonde and blue-eyed, is the girl about whom "The Secret of the Submarine" American serial makes new secrets and new interests. She came to the American studio to fill the girl role in this company's newest serial. Previous to her present engagement she was featured by the Keystone company and former experience was obtained in Fine Arts and Favorite Players pictures. A serious illness and several weeks off the screen lapsed between her Keystone and American film engagements. Miss Hansen's spirit of daring, (a necessary adjunct to anybody who would play with success in Keystone pictures), was taken into particular consideration when she was engaged for the female lead in the "Submarine" serial. An instance of this is her recent possession of a car, in which, after she had driven it alone but twice, she made the across-the-mountains trip to Los Angeles all alone. A graceful dancer and a pleasant personality, Miss Hansen is an enjoyable acquaintance.

Chose Chatterton as Lead

Tom Chatterton, gay, debonair and quite the popular leading man, fills this role with the American company in its newest serial, "The Secret of the Submarine." He started in his chosen profession when a boy, playing to juvenile audiences in his father's barn in Geneva, New York which city gave him his education. When still a boy he joined Ben Jennings' Stock company at Syracuse and followed this with engagements with the Proctor Fifth Avenue company, and the Alcazar Theater at San Francisco, where he played leads opposite Bessie Barriscale and Rhea Mitchell. He played in "What Happened to Jones," out of New York, vaudeville with Josephine Cohan, with Cliff Scott in "The Prince and the Pauper," and was the mayor in "The Man

of the Hour" in a three-years' road tour. Then came pictures and two and a half years at Inceville, where he also directed for a year of this time. "The Modern Noble," "The Valley of Hope" and "Whither Thou Goest" were pictures in which he appeared. A brief engagement with the Universal preceded his American engagement, where for a time he produced "Mustang" features and played opposite Anna Little. Several months ago the serial was started and Mr. Chatterton was the company's choice of lead for its newest serial.

Hylda's Russian Role

Hylda Hollos plays the role of Olga Ivanoff in the American serial "The Secret of the Submarine" with a true-to-life interpretation, and this by virtue of the fact that Miss Hollos resided for some time in Petrograd, Russia, when that city was known as St. Petersburg. She is conversant with Russian customs and manners and no better type could have been chosen for the heavy role of Olga Ivanoff than that of Miss Hollos. In real life, however, she is wife of the American company's director, Edward Sloman. She has had considerable experience on the speaking stage and brought to pictures a poise and ability that make her a feature member of the American Film company.

Johnstone of Virginia

Lamar Johnstone is a Southerner. To credit any one with this distinction never fails to arouse interest in the individual. Virginia was Mr. Johnstone's birth-state, where he went to high school and attended the University of Virginia. Leaving college he joined the Columbia Stock company in Washington, D. C., and later became a member of the Crescent Stock company in Brooklyn. Repertoire, giving him many roles, but principally straight leads, comprised most of his legitimate experience, and his first picture presentation was with the Eclair company. He served two creditable years with this concern, which he left for an engagement with a Reliance company in Oklahoma; thence to New Rochelle and the Thanhouse studio, from which post he travelled to California nearly three years ago on the formation of the Majestic company, for which Mr. Johnstone was engaged as lead. He came to the American plant with the inception of the "Submarine" serial, in which he played the important role of heavy.

Tedmarsh's Varied Career

William J. Tedmarsh, Englishman and traveler, makes so real the character of Satsuma, the Jap in "The Secret of the Submarine" serial, that on several occasions he has been mistaken for the very character he so successfully pretends to be. The picture world will ever remember his Quabba, the gypsy characterization in "The Diamond from the Sky." And that of Satsuma, the Jap, is equally as good. Born in England, Mr. Tedmarsh immigrated to Canada when a boy and took to farming. He joined the Canadian army as a trumpeter and bugler, and for six years was stationed at Winnipeg. Coming to the United States, he sought out Chicago and engaged in various occupations there, from dry goods clerk in Marshall Field's to owner of an auto livery service. Possessing an extra amount of money at this time, he travelled all over the states, and four years ago arrived in Santa Barbara. His curiosity regarding pictures took him into the "Flying A" plant, where his interest and cleverness has kept him.

Humorous George Clancy

George Clancy furnishes the humorous moments in the serious serial "The Secret of the Submarine." It is a happy faculty to possess, that of being able to make the world laugh, and this Mr. Clancy possesses to a superlative degree. In his role of Captain Barnacle he supplies the element of mirth and the accomplishment with him is a natural one. He wears a wooden arm with a hook at the end of it, but only while playing in the "Submarine" picture. Between times, however, he can frequently be seen swinging the arm lazily while waiting in the Green Room for a call to arms, or arm, by Director Sargent. Mr. Clancy has

contributed a good share of humor to American studio comedies for the last two years.

Webb Was Stage Director

George Webb had a year of experience at the American studio when he was chosen for a part in "The Secret of the Submarine" serial. Previous to pictures, he had ten years of dramatic accomplishment on the stage and also several years as stage director. He was stock leading man for eight of these ten years in cities of the West and Middle West. The direction of his own company on the Pacific Coast and two trips to Honolulu during the last two years, made theatrical history for Mr. Webb. In 1912 he made the trip from New York to Los Angeles by auto, and for a time turned rancher on his thirty-five acre plot in Pasadena. Mr. Webb is twenty-eight years old and his forte is emotional and juvenile leads. His ambition, however, is to direct.

Kaufman's Scenario Work

Edward A. Kaufman, free-lance photoplaywright, has made his home in Santa Barbara since his coming to the Coast from New York City in February, 1915. He has written to order a number of screen dramas for various coast companies and has had a number of releases among those of the American Film Company. "Soul Mates," the William Russell five-act production, was written by Mr. Kaufman, as also was "In the Shuffle," a three-reel Westerner, and "The Pilgrim," a two-reel release. Mr. Kaufman was a newspaper man in Philadelphia and New York. He chose to make his own way in the world in preference to accepting the gift from his father of a silk mill in Paterson, N. J. From the newspaper field he came into that of pictures, serving as publicity and advertising man for a New York film company. Attaining some success in a scenario way, he came to California and is devoting himself to the furtherance of his ambition. He possesses a rare dramatic instinct and is a decided comer in the photoplay world.

Screen Lures Coolidge

Educated at Stanford University, and a master of English, Karl H. Coolidge became identified as city editor of several newspapers, and a regular contributor to short story magazines. Many scientific articles in *Entomologist*, *Nature*, the *Canadian Entomologist*, and *Psyche* claim his authorship.

However, the drama sang its song, and he danced to its tune, joining the Western Lubin Company as editor in 1910. The Keystone Company was then organized and he became its first scenario editor, leaving them to join the St. Louis Motion Picture Company as editor and publicity manager.

The American Film Company claimed him in September, 1915, where he has written such notable releases as "Sandy-Reformer," "El Diablo," "The Blindness," and most of the Mustang brand productions. His record credits him with over three hundred produced photoplays.

Coldeway's Fertile Brain

It may truly be said that there are few who have had the wide experience in the art of scenario writing that has been afforded Anthony Weller Coldeway.

Since entering the field in March, 1913, with the Universal Film Company, he has been credited with the authorship of over two hundred scripts. For a year and a half he was with that firm in the capacity of staff writer and script reader, writing all of the Edwin August stories.

For four months after that he was co-director at Balboa with William D. Taylor, now of Pallas fame. When the Crown City Film Company was organized, he associated with them as editor and studio manager, writing their entire output, of both the Paragon dramas and Thistle comedies released on the Criterion programme.

Several of his current American releases are: "The Power of Mind," "Enchantment," and "The Key," besides adapting the first Richard Bennett story, "The Sable Curse."



G. D. CARPENTER

The American Company Photographer, who made these exclusive photographs for the American Studio Number of THE MIRROR.

Pigott Wrote Scenarios

William Pigott established the scenario department at the American film studios two years ago with himself as manager. Previous to that time Mr. Pigott and his wife, whose pen name is Dorothy Rochefort, had successfully free-lanced scenarios, the Vitagraph company having produced a large number of their stories. Together they wrote what that company declared was a perfect one-reeler. It was called "Daddy's Soldier Boy" and the memory of it still lives with all who saw it. Together they have written and have produced more than two hundred scripts. It was Mr. Pigott who adopted the "Buck Parvin" series. Among Mr. Pigott's recent releases are "The End of the Road" and "The Girl O' Dreams." Dorothy Rochefort was responsible for "The Thoroughbred," "The White Rosette," "Man to Man" and "Playing for High Stakes."

Gooden, Fiction Recruit

Arthur Henry Gooden was recruited from the short-story field to "sit in" at the American Film company's scenario department. Mr. Gooden's first offering to this company was "The Highest Bid," produced by the Russel company and released just recently. He is writing nothing but feature material and is finding the field of scripts as interesting as that of short stories, with which latter profession he has been connected for several years. *Smart Set*, *Pictorial Review* and other popular magazines carried the name of Arthur Henry Gooden on their index lists of authors. "The Torchbearer" is his latest film offering.

Howard, Noted Author

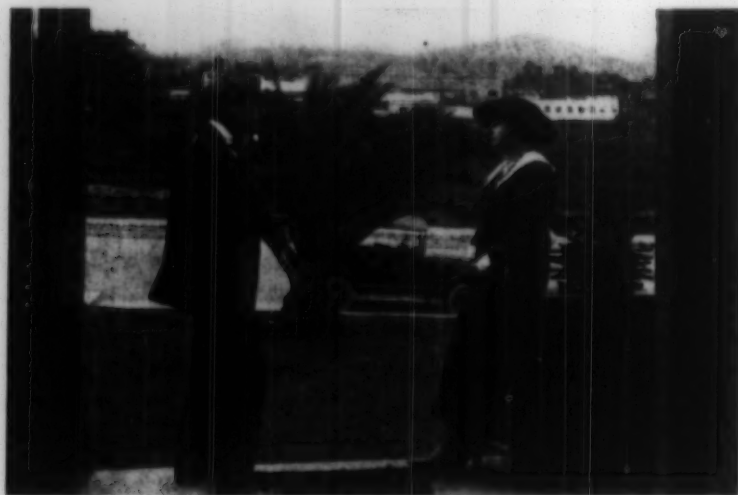
Clifford Howard, for several years has been a name of weight in the world of fiction books and magazines. There are ten books which bear his name as author and practically every high class magazine published within the last ten years has used his stories. He hails from Washington, D. C., and was graduated from Columbia University, New York. Three years ago Mr. Howard recognized the screen as a new mode of expression and turned his talents to script writing. He became editor of the Balboa company and sold feature scripts elsewhere. The seven-reel Audrey Munson feature entitled "Purity," which C. Rea Berger directed for the American company, was Mr. Howard's first submission to this concern. Since then he has been retained as staff author and has several strong pictures in production. He has several books in mind which he intends to write at an early date, though he has no intention of deserting the scenario field.

Parker Quit Editorship

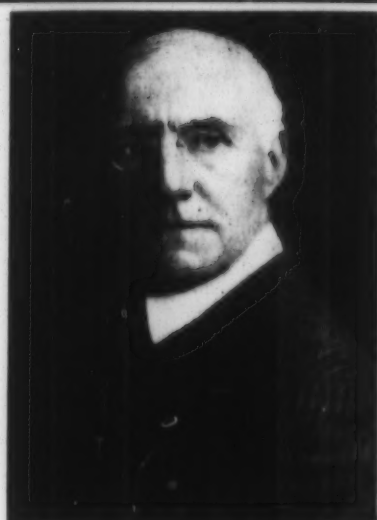
William Parker left the telegraph editorship of the Los Angeles *Herald* to accept the position of staff author personally offered him by President S. S. Hutchinson, he being the first permanent staff author appointed for the American company. Having had newspaper experience in a number of cities from New York to San Francisco—he was editor of the San Francisco *Call* at one time—he brought a trained mind to the writing department of this company. Previous to that his first script was sold to Frank E. Woods. Among his five-reel releases are "The Craving," "The Bruiser," "The Courtesan" and "The Wraith Haddon Towers." In conjunction with C. R. "Pop" Headley he has written the scenario for "The Secret of the Submarine" serial.

Headley Follows "Pop"

Harold Headley, son of the widely known "Pop" Headley, is following in the latter's footsteps in the way of photoplay proficiency, and for the last several months has been a reader for the American scenario department and writer of a number of its "Beauty" pictures. He began his picture work in the East, starting with the Imp company six years ago and then went to the scenario department of the Universal company. Two years ago he left this firm and wrote vaudeville sketches. He joined the Vitagraph company as a writer and after one year with this company, came to the American studio at Santa Barbara. He is a clever writer, and there is undoubtedly a pronounced place for him in the scenario world.



GEORGE FIELD AND WINIFRED GREENWOOD ON THE PORCH OF THEIR BUNGALOW AND LOOKING TOWARD THE "FLYING A" STUDIOS.



THOMAS RICKETTS

FEATURE DIRECTOR

"DAMAGED GOODS"

"House of Scandals"

"Other Side of Door"

"The End of the Road"

"Secretary of Frivolous Affairs"

"The Suppressed Order"

"The Girl O' Dreams"

AMERICAN FILM COMPANY, Inc.

Santa Barbara, Calif.

C. REA BERGER

FEATURE DIRECTOR

Now Directing Kolb and Dill

Current Releases

"PURITY" --- SIX REELS

Featuring Audrey Munson

"THE OVERCOAT"

American Film Company, Inc.

Santa Barbara, Calif.



ANN LITTLE

Leading Woman

FRANK BORZAGE

Director and Leads

MUSTANG

American Film Co., Inc.

Santa Barbara, Calif.



JACK HALLOWAY

DIRECTOR

"Lillo of the Sulu Seas"

"Life's Blind Alley"

"The Man From Manhattan"

"Overalls"



American Film Co., Inc. Santa Barbara, Calif.



Featured Juvenile

Opposite
Mary Miles Minter
In

"YOUTH'S ENDEARING CHARMS"

WALLACE MacDONALD

American Film Co., Inc.

Santa Barbara, Calif.



DIRECTOR THOMAS E. RICKETTS.

FLICKERS AND FLASHES

Biographical Notes of the American Camera-men

Photographically, the "Flying A" pictures have always ranked first down through the years since the beginning of cinema-drama fame. The chief reason has been, and still is, the fact that only expert photographers have been engaged by the American Company. The firm's management has always recognized the fact that photography is one of the biggest assets towards making and maintaining a high standard in pictures. At present there are fourteen cameramen at the Santa Barbara studio. A. G. Heimerl is the head of the photographic department, and this department is an authorized branch of the Static Club, which has its headquarters in Los Angeles. The photographers meet in the interest of this club every week and their meetings are often attended by President S. S. Hutchinson and Studio Manager P. G. Lynch. There is perfect harmony in this department, as any little difficulty that arises is immediately taken up and righted at the weekly meetings of the photographers. The personnel of the photographic department is as follows:

A. G. Heimerl, Manager

A. G. HEIMERL has been manager of the photographic department and head of the camera-men since the establishment of the American Film Studio at Santa Barbara. He came West with this company from their Chicago plant six years ago. There was a lapse of two years in which Mr. Heimerl made himself valuable to the St. Louis and Universal companies, but four years ago he returned to the American plant. He is responsible for the invention of several attachments for the cameras used at the studio, which attachments are used also at the Vogue and Signal studios. Mr. Heimerl's first position with the American Company was as head of the laboratory, and his firm realizes that he is an expert worth keeping.

Brown from Windy City

JOHN W. BROWN owned a photographic studio in Englewood, Chicago, when the American Company sought him out and added him to its list of photographers. That was four years ago and meant his first motion picture experience. It was at the Santa Barbara studios, which then were but a miniature copy of the wonderful plant that now houses the American Company. He photographed the Fisher-Pollard pictures, which were the first of the "Beauty" Brand. "The Miracle of Life," the big symbolic feature noted especially for its unusual camera effects, was also photographed by Mr. Brown. Several months ago, when the William Russell Company was formed, photographer Brown was assigned to this company and is still its official photographer. "Soul Mates," "The Man Who Would Not Die" and "The Torch Bearer," being the most recent examples of his work.

Veteran George Scott

GEORGE SCOTT is one of the premier camera-men of the industry, having been connected with it since the old Kinetoscope days. Twenty years devoted exclusively to motion pictures is Mr. Scott's record. He began it in Europe with the exhibition of pictures in Holland and Belgium. He opened factories and studios in London and Paris, then came to New York, established a factory there and was the first to have a factory in Canada, where he produced and exhibited pictures featuring Canadian events. He has traveled the world over, specializing in nature pictures; for instance,

animal hunts in the wilds of Indo-China. Here he was wounded in an elephant hunt, received a decoration from the King of Cambodia for his pictures of Cambodian life and customs. He served five years with the Melies Company in New York, filmed the Kolb and Hill "Glory" picture, was photographer both at Inceville and Universal City and for the past two years has been connected with the American Film Company.

Seitz Seeks Trouble

J. F. SEITZ is called the "trouble man" of the "Flying A" photographic department, for wherever and whenever their happens to be need of an extra camera-man or the advice of an expert one, Mr. Seitz is the man called upon. He is credited by Mr. Heimerl, the department's head, with being the best laboratory man he has ever known. He served his apprenticeship in the Essanay plant in Chicago and joined the American Company at the latter's inception. He left this company but once and that was to photograph Quality Pictures. Eight months ago he returned to the American Company and is the man of general and special usefulness in that company's camera department.

Middleton of "Flying A"

THOMAS B. MIDDLETON is credited with as expert a knowledge of motion picture photography as the industry boasts. Reliable, efficient and pleasant, Mr. Middleton holds high rank in the service-records of the "Flying A" Company. It is Mr. Middleton who is photographing "The Mystery of the Submarine" serial—and the life of a serial photographer is anything but an easy one. Mr. Middleton has followed photography as a profession for twenty years. It has taken him through the East and the West, but he is content to call the American Company and Santa Barbara his permanent home. He filmed this company's first special feature, "Damaged Goods," and he was responsible for the photography

Wilky Worked in Mines

L. GUY WILKY is a graduate mining engineer of the University of Arizona. He worked in Arizona mines for several years, during which period he found time to perfect his study and practice of photography. Four years ago he obtained his first motion picture engagement with the Lubin Company in Philadelphia, and came to the West with Rommie Fielding's company. He took all the pictures for the latter in New Mexico, Colorado, Texas and Arizona. "The Eagle's Nest" being one of the Fielding features photographed by him and which owed a considerable per cent. of its success to Mr. Wilky's work. Santa Barbara and the American Company offered this photographer opportunity to demonstrate some of the expert knowledge he had gleaned in the preceding three years and now Mr. Wilky is one of the most valued of this company's camera staff. He is photographer for the Frank Hozage and Anna Little pictures.

Leonard Smith, Photo Expert

LEONARD SMITH is the man of general service and activity in the photographic interests of the American Film Company. A finished photographer, an expert in the laboratory and having a detailed camera knowledge he is acclaimed one of the deans of the photographic profession. He is secretary and treasurer of the Static Club Branch at the American studio and is the official representative of this body at the meetings of the Static Club in Los Angeles. Recently this club took upon itself dignities and rites similar to those of the Elks, and the branch at Santa Barbara was named Lodge No. 2. Mr. Smith has been of inestimable value to the "Flying A's" camera department through his advancement of its interests with the main body of the Static Club. Pleasant, progressive and ever to be relied upon in any question of photographic intricacy, Mr. Smith is an established member of this department at the American Studios.



THE "FLYING A" CAMERAMEN, WHO COMPRISE AN AUTHORIZED BRANCH OF THE STATIC CLUB, AND OFFER A BIG DISPLAY OF BELL AND HOWELL CAMERAS.

In all of the Henry Otto pictures made with the American Company. The photographic effects in these pictures were always especially and highly commended.

Carl Widen's Specialty

CARL W. WIDEN was filming Selig pictures eight years ago. Later he left the General Film Program for that of the Independent. Then for two and one-half years he had a photographic studio of his own in Chicago, where he filmed large orders for commercial work. St. Louis Motion Picture Company obtained his exclusive services, and shortly afterward Mr. Widen was called to the West and took a lucrative berth at the Kalem Studio in Glendale. Then came his affiliation with the American Company at Santa Barbara a year ago, where a number of highly commendable pictures are recorded to his credit, among them being "Every Heart," "Mischiefs and a Mirror," "The Comet's Come-Back," "Skelly's Skeleton" and a number of other pictures released under the "Beauty" Brand. Mr. Widen's specialty is light effects and in his present capacity he has every opportunity to make his accomplishment count.

Hawkins' Practical Career

RALPH S. HAWKINS is another of the "Flying A" photographers who was recruited from the Selig Company, where eight years ago he introduced himself to motion picture photography. He came to the American Company in an advisory capacity in photographic work. His reputation in this line being based on twenty-five years of practical photographic experience, including chemical and optical work and a wide knowledge of photographic appliances. Equipped with a college education and a course in the Art Institute in Chicago, he interested himself in educational pictures in connection with the universities of New York State. Just previous to his becoming one of the American Company's photographic staff, he filmed several of the Bosworth and Lasky features.

Fowler is Ricketts's Choice

H. M. FOWLER is photographing the Thomas E. Ricketts pictures. Being one of the industry's deans of directors, Mr. Ricketts demands in a photographic way naturally are at a high mark. Mr. Fowler, however, has no difficulty in fulfilling them and the result is general satisfaction. He, like a number of other photographers throughout the industry, had his first experience with the St. Louis Motion Picture Company, but unlike others he remained with this concern for what was then considered a long period, three years. The Frontier Company benefited by his experience for eight months and on Aug. 5, 1911, Mr. Fowler joined the "Flying A's" small bank of photographers. Among a large number of creditable pictures to his credit are "The Courtship," "The Gem of the Western Sea," "Magda," "The Alternative" and "The Wrath of Haddon Towers."

Morgan with "Brocho Billy"

J. H. MORGAN is the photographer who holds the three-year record with the "Brocho Billy" Essanay Company at Niles. His initial motion picture experience, however, was with the Gaumont Company on the Pacific Coast in 1910. After that came the Essanay affiliation and Mr. Morgan gained the title "The Wild West Photographer," "wild" referring only, however, to the variety of pictures he filmed. For the year following his Niles engagement he filmed L-Ko pictures for the Universal Programme. His connection with the American Company covers four months, he having been assigned as photographer to the Sloman Company and the De Luxe editions, "Lying Line," "Reclamation," "A Man's Soul" and "Dust." Young, ambitious and capable, Mr. Morgan will make his work of note in the industry's photographic world.

Dean a Press Graduate

FAXON M. DEAN is one of the distinctive band of photographers in the motion picture industry recruited from the newspaper world. For eleven years Mr. Dean

has followed photography as his profession. Six of these years he spent in its pursuit on the daily papers of New York City and Philadelphia. Also he was connected with the Underwood Photographic Service. Then came a call from the Pathe Company for photographers in Pathe's Film Weekly, and Mr. Dean was one of the several chosen to film the world's events. His territory comprised twenty-seven states and on one occasion he traveled into Africa and Asia for pictures. Backed by this splendid experience he was a welcome addition to the American Studio's camera department, where he has remained for two years. It is Mr. Dean who photographs the Vivian Rich-Alfred Vosburgh pictures, and his work is more than merely a creditable recommendation.

Phelan Forsook Engineering

ROBERT VISCOUNT PHELAN graduated from college with a degree which qualified him to practice civil engineering. He did, and built up a successful career with photography as a hobby. The intricacies of the camera fascinated him and his progress in this line eventually tempted him to renounce the more prosaic calling of civil engineer for that of camera-man. He was one of the first of the "Gaumont Weekly" photographers and traveled extensively in this calling. He has photographed a number of the Vitagraph, Keystone and Ince features and was the man chosen to photograph the seven-reel American special feature, "Purity," which is not released as yet. Mr. Phelan comes of one of San Francisco's first families and is popularly known as "Bobby" to a large number of friends. He has attained especial prominence in the profession in which he has succeeded in demonstrating his particular knowledge of art and artistry.

Abel of Russian Origin

D. ABEL gained his first photographic knowledge in Russia, the land of his birth. He followed this up with photographic experience in New York City and then came out to the Fine Arts Studio, where he had extensive experience in the laboratory. It was not long, however, before he was given a camera, and for two years was responsible for much of the fine photography which figured in the features turned out at this studio. Last fall Mr. Abel became the photographer for the Palo Alto Company and returning to Los Angeles shortly afterward, again was instrumental in the making of Fine Arts pictures. The Mary Miles Minter picture, "Love's Endearing Charms," was Mr. Abel's first work at the American Studio in Santa Barbara.

The general offices of the Popular Plays and Players, releasing on the Metro programme, have been removed from the Times Building to more spacious quarters in the Longacre Building, at 48 West Forty-eighth Street.

V-L-S-E announces several additions and promotions in its personnel. F. P. Bryant, formerly with Pathe and Fox, has been added to the sales force of the Atlanta office taking the place of Mr. Simpson, who will hereafter handle the Alabama territory. A. W. Plues, a recent addition to the Dallas office, is covering part of Texas. S. C. Einfeld, Milton Cohn, and Munroe Schram, of the New York office, have been promoted to positions of record clerk of the purchasing department, mail clerk, and sales clerk, respectively.

In celebration of the fiftieth performance of "Civilization," the sixty players in the prologue held a party back of the stage last Sunday night. Mr. J. Parker Road, Mr. Percy Heath, Miss Beulah Livingstone, and Mrs. Robert Grau were the guests of honor. Mr. Ince was unable to be present, as he was in Chicago at the time.

Thousands of people in Los Angeles were recently served with subpoenas commanding their presence at the showing of the V-L-S-E feature, "The Law Decides," at the Columbia Theater. This novel form of advertising produced excellent results.



P. G. LYNCH, Studio Manager, American Film Company, Santa Barbara, Cal.



EDWARD SLOMAN

Director

MUTUAL MASTERPICTURES

CURRENT RELEASES

"LYING LIPS"

"A MAN'S SOUL"

"RECLAMATION"

"DUST"

AMERICAN FILM CO., Inc.

Santa Barbara, Calif.



FRANKLIN RITCHIE

FEATURED IN MUTUAL MASTERPICTURES

CURRENT RELEASES

"LYING LIPS"

"A MAN'S SOUL"

"RECLAMATION"

American Film Co., Inc.

Santa Barbara, Calif.



GEORGE FIELD

Among Current Releases

"THE HAPPY MASQUERADER"
"PIERRE BRISSAC THE BRAZEN"
"A BROKEN GENIUS"
"THE TRAIL OF A THIEF"
"THE PROFLIGATE"

American Film Co., Inc. Santa Barbara, Calif.

WINNIFRED GREENWOOD

LEADING WOMAN

Current Releases

"THE MODERN SPHINX"
"THE ETERNAL STRUGGLE"
"RECLAMATION"
"LYING LIPS"
"DUST"

American Film Co., Inc. Santa Barbara, Calif.



LOUISE LESTER

Creator of
"CALAMITY ANNE"

Current Releases:

"APRIL"
"THE SILKEN SPIDER"
"THE COUNTERFEIT EARL"

American Film Company, Inc. Santa Barbara, Calif.

JACK RICHARDSON

Heavy Leads

American Film Company, Inc.
Santa Barbara, Calif.



GENERAL BIOGRAPHICAL NOTES

Interesting Facts and Fancies About American Players

Ann Little is one of the world's screen girls, wherever pictures are shown, there is her name and work known. For the past year she has played leads in American one and two-reel pictures directed by Frank Borzage, and in which the latter plays opposite her. She is good-looking, graceful, thoroughly likable, and puts strong personality into her screen work. Five years ago she played her first picture engagement with G. M. Anderson at the Essanay Niles plant. She came down to Inceville, and established herself in the mind of the picture public as an accomplished rider and lead in Western pictures, her work being mostly of this variety. A year at Universal City gave her to the public in an entirely different line of parts and in a principal role opposite Herbert Lawton in "Lamson and Pythias." She is one of the most popular of the many lovely girls at the American studio and is favored with a special niche in the public's fancy.

Roy Stewart has played "heavy" leads at the American studio for the last one and one-half years. He has the distinction of being one of the biggest men on the screen, being six feet one in height, weighing 210 and keeping himself in condition by running and an ocean swim daily. He is a good match for William Russell in size, and played heavy in a number of the Russell pictures, a current one of these, "The Bruiser," giving Mr. Stewart a strong role which he handled splendidly. He came to the American plant one and one-half years ago and had one of the heavy roles in "The Diamond from the Sky" serial. Previous to his American affiliation he worked in Master-Piece Pictures with Max Figman, to which company he had come from the stage. Mr. Stewart was born and raised in San Diego and has appeared on the stage of its every theater. He has been a successful business man as well as actor, and in private life and among his friends is known and enjoyed as a comedian. Athletic and good-looking, Mr. Stewart in real life quite belies the qualification "heavy."

Mary Miles Minter, known and noted the world over for her stage performance with Dustin and William Farnum in the title role of "The Littlest Rebel," has quietly slipped into a big position at the American Film Company's Santa Barbara studios. Stardom is the elevation thrust upon this little girl, who plays parts away in advance of her years, and the public's first reception of her as a Mutual star will be in the Mabelle Helkes Justice story written for her and entitled "Youth's Endearing Charms," and most apparent of all these charms will be the personified one of Mary Miles Minter herself. For undoubtedly she is one of the most winning personalities that has come to the screen and screen public, and been taken at once and entirely into the hearts of the latter. Under the competent direction of William C. Dowlan, the Mutual Company's first film picture has faravably progressed, and in it its little star has grown from rags to riches. The picture has also afforded Miss Minter with a new little friend and companion in the way of a shaggy little tramp dog with peculiar amber eyes matching its peculiar and scraggy amber coat. It would make friends with no one except Miss Minter, and the place it occupies in the latter's affections and also in her big and lovely Santa Barbara home is a permanent one. For friend and companion Miss Mary has her mother, Mrs. Charlotte Shelby, who is every bit as pretty as Mary herself, is quite used to being taken for the latter's sister. Mary Miles Minter comes of stage stock and relinquished an assuredly successful stage career by her adoption of pictures. Her several Metro successes will be enjoyably remembered, in the first of which she had Jack Sherrill as leading juvenile. Blonde and gray-eyed, with a personality that charms and an ability that counts, Mary Miles Minter will reach the heights of picture success.

Eugene Forde's specialties are emotional and character roles, and people on the American lot say of her that she is a "real trouper." She came to the American Company in March, 1915, to play Hagar, the gypsy mother in "The Diamond from the Sky" serial. She was afterward retained to play a number of other big parts, and she is seen at her best in "The Great Question," "The White Rosette," and "The Courtisan"; she is being featured in the last named. She also had a big role in the six-reel feature, "Purity." Born in New York, she made her stage debut in 1898 with the George Monroe company. From then until 1911, when she joined the silent drama forces, she was associated most successfully with a number of dramatic productions in her own act. In 1911 she played Rosamonde in the Nestor Company's "Desperate Desmond" series. Coming to California with this company in 1912 and remaining with the Universal until 1914, she played emotional leads with the Selig Company for the next year and then came to the "Flying A" studios.

Vivian Rich is one of the prettiest girls the motion picture screen has to offer. With her wonderfully fair complexion, black hair and black eyes, she is one of its most attractive leading women. Her home was in Boston, when she began theatrical work several years ago, the following of which profession brought her to the Coast, and from a successful season in vaudeville she went directly into stock at the American Film Studios. That was three and

one-half years ago. She was assigned to Allan Dwan's company and leads opposite J. Warren Kerrigan. For a time she also was Wallace Reid's leading woman. She will be remembered for her work in Western pictures in which she was the typical and likeable out-of-door girl. At present her work takes her into a variety of parts, with Alfred Vothburgh as her leading man, though she claims to have played all the parts that all the scenario writers could possibly think up for her, and as a result she has been called "The Poor Little Rich Girl."

Alfred Vothburgh at one time thought the stage would be his permanent vocation. That was when he was touring the East in satisfying parts with companies that always had paychecks ready on pay-day. He even aspired to a company of his own and made a successful tour as lead and manager in "Barriers Burned Away," with Estelle Allen as his leading woman. Then there were some seasons of stock in the Middle West and, coming to the Coast, he accepted a picture offer from the Ince Company, where he remained a year. Then he became a leading man with the Western Vitagraph Company, and for two years wore sombrero and chaps in Western leads. A little less than a year ago he became a member of the American Film Company as leading man with Vivian Rich, and in that capacity he popularly established himself with the screen public.

Charles Watt is the assistant director for Thomas E. Ricketts and the latter does not hesitate to say that he is thoroughly appreciative of the services of young Watt. The latter, as employment manager for the Universal Company, had his first taste of picture life, after several years in the theatrical world. He was connected in an assistant directorship with the Bosworth company, and was of value in the making of several of their features. He came to the American Company and "The Diamond from the Sky" serial as assistant to Director William Taylor. With Mr. Taylor's leaving, he went with the Ricketts Company at the request of Director Ricketts, and has been of invaluable assistance to the latter in his feature pictures of the last eight months. Three and one-half years altogether marks off Mr. Watt's connection with the picture world.

Carol Holloway is the pretty young woman who, for the last ten months, has played leads in the American "Beauty" pictures. She came to the latter engagement with several years, both of stage and picture experience to her credit. She was Youth in the stage version of "Everywoman" and had the female leading role in "The Balkan Princess." She has an exceptional singing voice and sang the leads in W. T. Carlton's Opera Stock and in several of the Gilbert and Sullivan revivals. Five years ago, by way of a rest to her voice, she went into pictures with the old Pilot Company. She was with Lubin Company, under Joe Smiley's direction for eighteen months, played opposite Wailie Eddinger in the Laaky release, "A Gentleman of Leisure," and played opposite William Desmond in the Ince feature "Walls." A leading woman of rare prettiness and ability is Carol Holloway.

Jack Richardson, after several years on the stage, joined the Selig Company in the first days of its popularity. That was seven years ago. He came to the American with that company's establishment of its West Coast studios six years ago, and his has been one of its established names ever since that time. Mr. Richardson stands for the type of successful and distinctive heavy on the screen. He is the "bad man," whom the motion picture public has consistently known through all his six years in "Flying A" pictures, but the fact that he is well liked was proved by his winning the Motion Picture Magazine contest of two years ago. An original member of the first "Flying A" company, Mr. Richardson has wide popularity. From the days of the Kerrigan-Bush-Lester-Richardson pictures up to the present ones of the "Mustang" brand featuring Mr. Richardson, the latter's releases total in the neighborhood of two hundred.

Edward Sloman has been a valued director on the American Film Company's lot for a number of months. He came to this company's studio from that of the Lubin Company, where he directed several of its feature pictures. Previous to that, and this marked his picture entry, Mr. Sloman was an actor and later was given directorial honors at Universal City. He played the lead in Neil Shipman's twelve-reel serial picture "Under the Crescent," and it was upon the completion of this serial, in which he did splendid work, that he was given the title of director. Born in England and inheriting stage ability from his mother, who was a noted actress and cousin to David Belasco, Mr. Sloman played child parts in London and the British Provinces, and came to America when still young. His first prominent engagement in America was the role of King in the dramatic version of "Parsifal." The leading role in "The Wolf" was followed by a number of stage successes and three years ago his picture debut. He is directing the Franklin Ritchie-Winnifred Greenwood American features.

Frank Borzage is the clever actor-director who plays his own leads opposite Ann Little in the one and two-reel pictures he directs at the American film plant. But twenty-four years old, the future looks bright for the assured success of the liking and likable Frank Borzage. When four-

teen he went into stock in Salt Lake City, where he obtained most of his theatrical experience. Three years ago he joined the Universal company. From there he went to the Ince studios, where he played juvenile leads, and a little more than a year ago made his appearance on the American lot.

George Field has become an institution at the American film plant, having appeared as heavy lead in a great number of pictures made at this studio in the last four years. Born in San Francisco, Mr. Field went to Chicago for his schooling, graduating from the Armour Institute in that city. He became identified with musical comedy and stock in Chicago and from successful stage interpretations went on the screen in Nestor pictures. At the formation of the Universal Company he became one of its stock members and later left for his present engagement at the "Flying A" studios. Accomplished in his particular line, Mr. Field can be relied upon always to give a good performance. He possesses a Santa Barbara bungalow, a car, and exercises a great fondness for horses.

"Pop" Hoadley, he is known in film circles and studios in both the East and West, and the term is one of a genuine and general liking. C. B. are his dignified initials, and they have appeared over a wide variety of articles in a variety of daily newspapers throughout the country. Before the field of scenarios held out its promise, Mr. Hoadley was a newspaper man, serving first as general reporter and later as a special writer. The Toledo Blade had his services for some time. He migrated to the Ince studio seven years ago and supplied stories for that company, plus the Champion and Powers brands. He supplied a number of big stories for the Great Northern Special Feature Film Company, was a valued staff writer for the Universal Company, wrote a number of the K. and E. Biograph features, and a year ago came to the Coast and the Selig scenario department. In January he moved up to Santa Barbara, and the American Company and, among other features, is the author of "Walls" and "The Prodigate." He has written the majority of "The Secret of the Submarine" releases in conjunction with William Parker. The well liked "Pop" Hoadley has a particular liking for old books, and his quest of them took him to every second-hand book-store in New York City. He is a member of the Inquest and Ed-Au clubs and was one of the founders of the latter.

Wallace MacDonald qualifies in that class of but few applicants, the juvenile lead. He will be seen to advantage in a role of this type opposite Mary Miles Minter in the picture directed by William C. Dowlan, and entitled "Youth's Endearing Charms." He filled an engagement of a number of months with the Universal Company, to which he came after several successful years on the stage in dramatic work. He has attained considerable prominence as a writer of vaudeville sketches and photo-dramas. He has directed a number of pictures at the American studio, assisted C. Bea Berger in the seven-reel "Purity" feature, and assisted as well as acted in the Mary Miles Minter picture. He is accomplished in athletics as well as in the finer arts, among which song writing might be classed. Ambition, ability, and good looks are three of Mr. MacDonald's important qualities.

P. G. Lynch has been general studio manager for the American Film Company, Inc., since November, 1913. He entered the picture business in January, 1909, as head of the booking department for the Theater Film Service Company of San Francisco, which was a branch of that company's office in Chicago. In the summer of that same year he was appointed manager of the exchange. In 1910 he identified himself with the Novelty Moving Picture Company, later absorbed by the General Film Company, and in August, 1913, opened the Mutual Corporation Exchange in San Francisco. It was in the fall of that year that Mr. Lynch came to the American film plant at Santa Barbara as its studio manager, and has continued there in that capacity since then.

Murdoch MacQuarrie is one of the most recently acquired directors at the American Film Company studio at Santa Barbara. Competent and ever ready with new ideas, he is qualified to give entire satisfaction in this capacity. Mr. MacQuarrie came into particular prominence in the film world by his work in the big role of the spy in "From Dusk to Dawn," the labor play featuring Clarence Darrow, and which the latter used in his campaign for mayor of Chicago. Mr. MacQuarrie came to the Universal Company two years ago, and in the double capacity of actor and director gave that firm some of its best sellers. He resigned from the Universal Company in February to go to the Signal studio and recently joined Mr. Hutchinson's forces at the latter's Santa Barbara plant.

William Stowell gave up a promising career in musical comedy to affiliate himself with the Selig Company five years ago. He played leads in a big number of that company's best releases. He became a member of the American Company two years ago, where he is now engaged in playing leads in that company's feature pictures. Born in Boston, Mr. Stowell was educated at the English High School and distinguished himself in general athletics. The theatrical world via one-night stands offered him an opportunity which he took, and later and for five years filled big roles in musical comedy secured for him by the possession of a very fine voice and by his theatrical knowledge. Good looking and good natured, Mr. Stowell is one of the popular young men who go to make up the happy family housed at the American film plant.

Hena Carlton is playing her first role at

the American Film Studio in the William Russell production just completed and entitled, "The Torch Bearer." Miss Carlton is an ingenue type of rare prettiness, she is a brunette, slender and with big, dark eyes, and has an intelligence of screen demands. Coming from Cleveland, O., two years ago, Miss Carlton became a member of the Majestic Company in Los Angeles under the direction of Lucius Henderson. For a time she was connected with the California Motion Picture Corporation at San Rafael and then played leads with the Liberty Company in San Mateo. She was featured in an El Dorado picture at Pasadena and just recently came to Santa Barbara and the American Company. Miss Carlton gives promise of being a much liked type in pictures of the "Flying A."

Sallie Newsum is the clever young woman who shares the office of President S. S. Hutchinson and who the latter is at Santa Barbara, and who is entire mistress of it during his absences. She is entrusted by Mr. Hutchinson with the responsibility of many important affairs and is a particularly reliable and much liked member of the American film forces. All the players call Miss Newsum their friend, and this she is to all of them. She came to the American Company as a stenographer in 1912.

G. D. Carpenter is responsible for all the straight photographs that come from the "Flying A" studios. He is a particularly satisfying photographer, proof of which is the fact that many of the players prefer his work to that of a number of outside photographers. He has an artistic studio in a secluded section of the plant and the work he turns out has the unique distinction of being always satisfactory.

George White is the man who culls news notes of American players and sends them forthwith to R. R. Nehls, the publicity manager located in the Chicago offices of the American Film Company. A former newspaper man, he knows story values and has the faculty of supplying Mr. Nehls with exactly the right kind of material.

Molly Shafer is the official chaperone at the American Film Studios, and the fact that she has the entire liking of all the girls bespeaks her pleasant personality.

Erna Fellows is the competent worker who shares Manager Hall's studio in the modeling department. Artistic and clever, Miss Fellows is a valuable asset to this department.

William A. Carroll, a master in characterizations and heavies, has a theatrical career which dates from 1888 and the Rice and Dixey's "Adonis" at the Bijou Theater, New York City. Musical comedies, dramatic and stock companies, filled a number of years with many engagements for him, the last of which was with William and Joseph Jefferson in "The Henrietta." "Then," to quote Mr. Carroll, "I reformed and made a beginning in pictures, and seven years ago it was an early one." Gaston Melles gave him his first employment in San Antonio, Texas. Then he came to the Bison Company in Los Angeles, Pathe Freres Jersey City, the Biograph in New York and Los Angeles, and then to the American Film Company.

Lizette Thorne, playing leads in Director Hollingsworth's company, comes of a theatrical family, both her father and mother having been on the stage, and Miss Thorne made her stage debut when but a baby. She has played through the East and West in productions and dramatic stock, and six years ago played her first picture with the Selig Company. Then she returned to the stage and sixteen months ago became a member of the American Film Company. A finished actress, Miss Thorne has played a number and variety of parts. Current releases in which she is seen to advantage are "The Thoroughbred," "The Bruiser," "The Bored Genius," "The End of the Rainbow," "Circumstantial Evidence," and "The Power of Mind."

Ashton Dearholt, son of a successful business man, Lee Dearholt, of Milwaukee, Wis., came to the American film plant a year and a half ago and has remained in the capacity of juvenile lead. He drove from Milwaukee to Santa Barbara in a second-hand auto, and won his chance at the "Flying A" studio as the result of a wager made with John Freuler, president of the Mutual Film Company. He has a number of years ahead of him in which to fulfill a promise of success, as he is but twenty-one years old. He had a military education, being a graduate of Culver Academy, and counts an expert and practical knowledge of automobiles as an accomplishment. He has been the successful driver in a number of Middle West races. He had a leading part throughout the Van Loan Ruck Parvin series and is seen to advantage in a number of current "Mustang" pictures.

Helene Rosson has taken advantage of the big opportunity offered her at the American film plant, and as a result is appearing with much credit to herself in a number of current American pictures in which she is being featured. "The White Rosette" gave her a big and star part, and "The Sheriff of Plumax" is a current picture which features her. Miss Rosson began picture work in the East with the Vitagraph Company and came to the West Coast and the American Company two years ago.

Winnifred Greenwood has been a well-known screen personage for as many as five years. A successful stage career gave her a distinctive introduction into the picture world, and hers was one of the first big names to be exploited by the Selig Company. She played leads with this Chicago concern for more than two years and came to the American Film Company three years ago, where since then she has been featured in a variety of its releases.



MURDOCK J. MacQUARRIE

FEATURE DIRECTOR

Current Releases

"The Stain in the Blood"

"The Sign of the Spade"

American Film Co., Inc.

Santa Barbara, Calif.



ALFRED HOLLINGSWORTH

DIRECTOR

"Love's Bitter Strength"

"The Dreamer"

"Ruth Goodley's Return"

AMERICAN FILM CO., Inc.
SANTA BARBARA, CALIF.

LIZETTE THORNE

LEADS

Current Releases:

"CIRCUMSTANTIAL EVIDENCE"

"REPAID"

"END OF THE RAINBOW"

American Film Co., Inc. Santa Barbara, Calif.



PERRY BANKS

CHARACTERIZATIONS

Current Releases

"The Man From Manhattan"

"The Overcoat"

"The Man Who Forgot"

"Lillo of the Sulu Seas"

American Film Co., Inc., Santa Barbara, Calif.



EUGENIE FORDE

"HAGAR"

In "The Diamond from the Sky"

Current Releases:

"THE GREAT QUESTION"

"TRUE NOBILITY"

"THE WHITE ROSETTE"

Featured in "THE COURTESAN"

American Film Co., Inc. Santa Barbara, Calif.

CHAS. M. WATT

ASSISTANT

THOMAS RICKETTS

AMERICAN FILM CO., Inc.
SANTA BARBARA, CALIF.



"The Man Who Would Not Die"

A Forthcoming Five Act

William Russell Production

By MABEL CONDON

Roy Stewart

HEAVY LEADS

Current Releases

"THE BRUISER"

"LYING LIPS"

"A MAN'S SOUL"

"THE BLINDNESS"

American Film Company, Inc.
SANTA BARBARA, CALIFORNIA



PACIFIC COAST NEWS

BY MABEL CONDON.

LOS ANGELES, CAL., June 20, 1916 (Special).—Thomas E. Dixon's "The Fall of a Nation" had its initial showing to a large attendance at Clune's Auditorium in Los Angeles on the night of June 16. Victor Herbert's music was a feature of the presentation. The performances given by Arthur Shirley, Flora MacDonald, Edna Mae Wilson, Leila Frost, Philip Gastrock, M. Girard, and Percy Standing were especially commended.

Helen Jonas, daughter of M. G. Jonas, head of the publicity department at Universal City, is recovered from an attack of appendicitis and is again at the Jonas home in Hollywood. Miss Jonas, who is an accomplished musician, was studying in San Francisco when taken ill.

Before purchasing the Garrick Theater, Bernard Dwyer asked the advice of Harry Caulfield, who told him to go ahead provided he could insure the first Charlie Chaplin releases. Mr. Dwyer secured the theater and the Chaplin releases, and since the theater has come under his control he has made as much in a day as most houses make in a week.

Director Reginald Barker, of the Ince-Triangle forces, filmed 17 scenes at the top of Mount Baker recently, while Charlie Chaplin burnt up celluloid in San Diego and Walter Edwards corralled some of the beauties of the historic Monterey as settings for his next picture.

Paul Powell is putting some splendid Western atmosphere into his coming feature, entitled "Cross Currents," from the able pen of Mary H. O'Connor.

Cecil B. DeMille dusted the marks of travel off his shoes, looked over the plant with an approving eye, and breathed softly: "Ample and sufficient."

"Hostile," and doing sixty-five miles a day, Louise Marie Trainer, of Missoula, Mont., tarried just long enough at Spokane, Wash. to ask if she was on the right road to the Lasky studios at Hollywood, Cal.

William Clifford is to co-star with Margaret Gibson in the forthcoming Horsely production of "The Good-for-Nothing."

After ninety-six hours spent at Universal City, General Manager Davis returned to New York laden with scripts by William Hurlbut, Henry Christeen Warnack, Frank Condon and other writers of note. Value, not volume, will be the keynote of the size of the checks on all Universal screen purchases hereafter.

Adelaide Wood has lost all confidence in the Los Angeles police. Her car, which was stolen, still is among the missing, though this clever screen artist declares she gave the officers a perfectly good description of the number of her car. One reason that she prefers working by the picture in preference to a regular stock engagement is because it allows her time to sleuth around a bit in between-times.

Jack Sherrill left for New York just three days too soon. He was cordially received at all the studios, and veiled hints were thrown at him to tarry a bit, but the white lights called, and after a flying visit to the Santa Barbara American Studios, he sped East; and now the wires are busy with inducements which may cause him to invest in some further railroad stock if the offers are accepted.

Nell Shipman declares she has no desire to become a modern Amazon, yet her tennis court at Alhambra contributes to her activities as early as six a.m. A light breakfast and a run to the beach in her Cadillac roadster allows her time enough for a fight with the surf before reporting at the studio. If her services are not immediately in demand, off comes the hood of her car, and a perfectly good dress soon becomes food for the cleaners or the old clothes bag.

Doris Baker has been obliged to refuse a stock engagement in the East, as it does not suit the future plans of this clever child actress to leave Los Angeles, where her services promise to be in demand in a play of magnitude, which has been arranged for with one of the producing companies in California.

Some surprise is being planned by Geraldine Farrar, Marie Doro, Blanche Sweet, Cleo Ridgely, and Anita King, for Fannie Ward, when she arrives at her newly decorated dressing-rooms in the Lasky studios.

Edward Dillon, who has three De Wolf Hopper productions to his credit, will direct Pay Tinker, who is to star in a series of Triangle comedies. Her first characterization will be that of a girl in a laundry who has theatrical aspirations.

De Wolf Hopper's recent feature, "Stranded," is by far the most successful of his photoplays, in which he portrays the role of an old dignified actor, Lloyd Ingraham, the forceful and tactful director, is in charge of the production.

James W. Horn, the Kalem director, is busy with Marlin Sals and True Boardman in "The Oil Field Plot" in the "Girl from Frisco" series.

One day recently Bebe Daniels, the phonograph girl, was accompanied on a location by her pet dog. The celebrated California sticker played havoc with the long hair of the pet, and one of them worked into its ear. The particular characteristic of these stickers is to keep on going in a given direction, and as this direction led toward the brain of the dog in this instance, a surgical operation was necessary to save its life.

"The Deacon's Demise," a five-reel Blue Bird feature, was shown at a private gathering in Los Angeles one day last week and met with unanimous approval. Lynn Reynolds was the director.

Eugene B. Lewis, head of the scenario department at Universal City, will soon witness "The Shepherd" from his pen, as it is in the final stages of completion under the able direction of Lloyd Carleton.

Harvey Gates, who has written some big things out at Universal City, has added another success to his list. It is entitled "The Last Finish," and was produced by Director George Cochrane.

The Smalleys are still "Saving the Family Name," with the assistance of Mary McClaren in the stellar role. This will be a Blue Bird release.

Hobart Rosworth has arranged to start a company at San Mateo, having made arrangements with local capitalists for studio site and other valuable co-operation. The first story will be Stewart Edward White's story of "The Grey Dawn." Work will commence about Sept. 15.

The American Film Company has purchased a new five-reel feature for William Russell from the versatile pen of Nell Shipman.

Voila Smith and her mother have returned from two weeks of working on desert locations, in a series of one-reelers for the Universal programme. The sun had done



THE WATT BROTHERS, NAT AND CHARLES.

so well by her that her friends, upon her return to the studios, thought she was made up for a dusky Indian's part in some new picture. Miss Smith is happy because it did not burn, it browned.

J. P. McGowan, the Signal film director, has drawn plans for the construction of a round-house to be used in the filming of the special feature, "The Manager of the B. and A."

Oscar Apfel, director with the Western Fox Company, has his hands full these days trying to decide upon a successor for William Farnum when that popular actor goes to the Eastern Fox studios. Upon his capable shoulders rests the responsibility as to whether his new star shall be a man or a woman. This process of elimination cuts the work in half, and then begins the real trouble, for Mr. Apfel will not be influenced by past records nor fancy salaries. The latter cuts no figure in his calculations, as he is on the keen hunt for a personality which will permit a faithful interpretation of such stellar roles as it may fall to his lot to direct.

Charles Rankin, manager of productions at Universal City, has had a wonderful hotel lobby constructed for Director Robert Leonard, to be used in the screen version of "Little Eve Edgerton." Ella Hall and Herbert Rawlinson play the leading roles.

Joseph DeGrasse is directing "If My Country Should Call," for Universal release. In the cast are Dorothy Phillips, Lon Chaney, and Adele Farrington.

Director Henry McKee has taken his large company by steamer from Universal City to film scenes in "Onda of the Orient." The leading role will be played by Marie Walcamp.

J. P. McGowan, by evolving an efficiency system in regard to locations, has filmed more than half of the five-reel, "Judith of the Camberlands," inside of ten days.

Corrine Griffith and her mother came into a million dollars the same day that Nell Shipman filed her petition in bankruptcy. Under the direction of Murdock MacQuarrie, of the American forces, Helene Ros-

son and her new leading man, Alan Forrest, have finished "The Purple Road."

Cleo Madison has resigned from directing and will act hereafter. Her next big offering will be "La Tosca," the forerunner of a series of five feature pictures in which this clever actress will star.

Will M. Ritchey and D. F. Whitcomb are the authors of the next Kolb and Dill feature. The story was promptly purchased by the American Company upon presentation.

Bessie Barriscale, Ince star, has slaved in a "slavery" role to some advantage under the able direction of Charles Miller. The story is an Irish comedy-drama by C. Gardner Sullivan.

Quinn's Beautiful Superba theater has contracted for "God's Country and the Woman," and will make it an extended run. The price was almost prohibitive, but the management will endeavor to wring profits from special midnight performances.

Vivian Reed, Selig star actress, is enjoying a visit from her mother who arrived in Los Angeles a few days ago from El Paso, Texas. This completes a most happy reunion, Miss Reed's brother having arrived several weeks ago.

"Anna May," the clever performing baby elephant of the Selig Zoo, has become infatuated with football and gleefully kicks the pigskin over the turf. While the many other stunts that comprise Anna May's repertoire are performed with a certain deliberation, it is not so with football, and Anna May will chase the ball over the field with a speed hardly expected in an elephant. As yet, none of the actors have expressed a desire to play a game with her, and she is welcome to the whole field when she gets into action.

Fritzi Brunette declares emphatically that she is not at all superstitious, yet when Director William Robert Daly removed his office from one building to another on the studio grounds, Fritzi was on hand with the traditional two bags of salt, which are supposed to ward off bad luck. "But that was just for good luck," naively explained Fritzi.

While attempting to take a moving picture of an anti-American demonstration in Juarez, Mexico, on Sunday June 18, Nicholas McDonald, a staff photographer for the Selig-Tribune, was arrested by Mexican soldiers and deported. A press dispatch from El Paso, Tex., says: "Customs officers had stopped McDonald's automobile at the American side of the International Bridge warning him that it was dangerous to visit the Mexican town."

"What did they say to you?" a Customs official asked the photographer upon his return.

"It sounded like 'Murtos gringo,'" replied McDonald.

"Murtos los gringos," repeated the Customs Inspector, "why, they were shouting to kill you!"

"I'm glad I did not understand it," replied McDonald. "It was a shame to spoil that picture!"

WILLIAM RUSSELL AND HIS COMPANY

(Continued from page 26.)

much success as a writer of feature screen dramas. Her profits last year from her pen reached a high sum in four figures. "The Saintly Sinner" is the name of a Hutton story shortly to be released by a Los Angeles film company. Miss Hutton is a Missourian, but possesses a homestead in Oregon to which she makes frequent visits; it is situated in a wild section of the state and its owner has twenty-four rugs made from the skins of coyotes which she shot herself. After several years of middle-west stock and dramatic leads, pictures, scenarios and homesteads are enjoyable things in which to be actively interested.

Santell's Varied Activities

Al Santell has a long list of comedy scenarios to his credit. For the last two years he has diverged from the comedy path but a few times, and this to accomplish stories of a dramatic trend. He has been editor of the Beauty comedies at the American plant for more than a year and was the originator of the Billy Van Deusen series, now being released with John Stepping in the lead. "By their sub-titles we shall know them" might be said of the stories which come from the Santell brain and typewriter. The art of writing clever, witty sub-titles is one that Mr. Santell long since mastered. Previous to his American affiliation, he was a creator of Keystone pictures, and the habit has never left him. He frequently interprets one of his own characters on the screen, as his picture experience has been with the acting as well as the writing end of the industry.

Von Meter, War Hero

Harry Von Meter, who has a character role in the Dowlan-Minter feature picture "Youth's Endearing Charms" came to the American company three years ago, and, being particularly competent in the way of character leads, has been kept busy in such parts all of that time. He served as a rough rider in the Spanish-American war by way of intermission in his theatrical work, and like a true trooper, he devoted several years of his life to filling stock engagements all over the country. It was his company that opened the Auditorium in Los Angeles and the College Stock theater in Chicago. He spent several seasons with Arnold Daly and, in all, names twenty-five as the number of years that cover his theatrical experience. Five years ago he joined the coast Nestor company, then under the direction of Thomas Ricketts. A man with a decided sense of humor and a pleasing personality, Harry Von Meter is a much-liked man by all who know him.

Ritchie, "Clansman" Star

Franklin Ritchie is a name particu-



MABEL CONDON SELLING WILLIAM RUSSELL A PAGE

larly well known to the theatrical world of Broadway. It is associated with big work and a number of big productions, and has been one of moment in the New York theatrical world for several years. He starred in "The Clansman," originating the male lead and playing it for four years. He appeared with George Beban in the four-act play "The Sign of the Rose," and was contracted with the Klaw & Erlanger company about the time the latter firm undertook the making of feature pictures at the Biograph studios. Mr. Ritchie was engaged to play leads in a number of these productions. Less than a year ago he came out to California and appeared in a feature picture at the Ince studios. He was then contracted as leading man by the American company and has been at that studio for several months, which has been long enough for him to decide that a home in Santa Barbara would be a good investment; so the purchase and reconstruction of one followed. In the decoration of his new home Mr. Ritchie has demonstrated an artistic sense that bespeaks the inborn artist. Whatever he attempts he does well, his work on both stage and screen being conclusive testimony of this recognized fact.

Director Jack Halloway

Jack Halloway has been with the American Film company eighteen months and in that time has put to his credit a number of features and smaller length pictures. He is a Southerner, with Georgia as his native state and the year 1891 as that of his birth. His stage experience comprised a number of juvenile roles with the Dillinghams, Shuberts and Arthur Hopkins. Four years ago he appeared at the Lubin Film studios, was engaged and played juvenile leads with Arthur Johnson's company. After playing several juvenile leads at the American studio, Mr. Halloway was promoted to a directorship and easily is the youngest director on the lot. It was he who directed the Harold Lockwood picture "Lillo of the Sulu Seas," and also "Overalls" and "The Man from Manhattan," both of the latter being current pictures much recommended.

Banks's Screen Debut

Perry Banks, in his two and a half years with the American Film company, is proud to state that this is his one and only picture engagement. He preceded it by fifteen years on the stage, during which time he travelled all over the states in the respective companies of Barney Bernard, Robert Downing and D. W. Griffith in his sketch "In Washington's Time." He was in stock on the west coast, being a member of the Central Stock company in San Francisco. He also played repertoire shows and appeared with Frank Cooley and Louis Benson when the latter first started in the show business; together they were stranded in California six years ago. In the way of characterizations, it would be difficult to surpass Mr. Banks and it is in this capacity that he has remained in his present engagement. "The Man Who Forgot" and "The Overcoat" are current releases.



E. A. KAUFMAN, DIRECTOR; THOMAS E. RICKETTS, PAUL GILSTROM (EDITOR SANTA BARBARA), HARRY CLARKE, AND LIZETTE THORNE.

VIVIAN RICH

Leading Woman

**ALFRED VOSBURGH**

Leading Man

*Current Releases*

"Realization" "Derelicts"
 "The Code (?) of Honor" "Enchantment"

American Film Co., Inc., Santa Barbara, Calif.

CAROL HALLOWAY*Leads in Beauty Company*

American Film Co., Inc. Santa Barbara, Calif.

HARVEY CLARK

Character Leads and Heavies

*Now Appearing in***"Youth's Endearing Charms"***with***MARY MILES MINTER***Hartsook Photo, L. A. S. P.*

American Film Co., Inc. Santa Barbara, Calif.

ASHTON DEARHOLT

Juvenile Lead

Current Releases

"A Knight as of Old"
 "A Million Dollars"



American Film Co., Inc. Santa Barbara, Calif.

HELENE ROSSON

Featured in

Current Releases

"The White Rosette"
 "The Sheriff of Plumas"

AMERICAN FILM CO., INC.
SANTA BARBARA, CALIF.**CLARENCE J. BURTON**

CHARACTERS AND HEAVIES

Current Releases

"Purity"
 "Lying Lips" "The Overcoat"



American Film Co., Inc., Santa Barbara, Calif.

HARRY VON METER

IN

"Youth's Endearing Charms"With **MARY MILES MINTER***Copyright, De Gaston*

American Film Co., Inc. Santa Barbara, Calif.

GEORGE E. PERIOLAT*Character Leads and Genteel Heavies***Current Releases**

"THE SILKEN SPIDER" "COAT OF HONOR"
 "JEALOUSY'S FIRST WIFE" "THE COUNTERFEIT EARL"



American Film Company, Inc. Santa Barbara, Calif.

William Stowell

LEADS

Current Releases

"THE BLINDNESS"
 "THE MAN FROM MANHATTAN"



American Film Co., Inc. Santa Barbara, Calif.

KILLED IN AUTO CRASH

Donald Rayburn, American Film Scenario Editor, Meets Death at Los Angeles

LOS ANGELES (Special).—Donald Rayburn, twenty-five, a scenario editor of the American Film Company, was killed early in the morning of June 20, when an auto in which he was riding crashed against a telephone pole near Los Angeles. George L. Sargent, a director at the American studios, who was also in the auto, was thrown from the machine and severely cut and bruised.

Rayburn and Sargent had motored from Santa Barbara to Los Angeles to see the premier of "The Fall of a Nation," for which Sargent had directed the big battle scenes. After the exhibition they were returning along the State Highway when Sargent reached back to a rear seat for a sandwich, turning the wheel of the auto over to Rayburn. The machine swerved and struck the pole, throwing Rayburn against it and killing him almost instantly. Sargent did all in his power to ease his companion's sufferings before an ambulance arrived. He is unnerved by the shock. Rayburn leaves a widow and family in Los Angeles.

COMING VITAGRAPH RELEASES

For the week of July 3, the Vitagraph Company offers a Blue Ribbon feature, "The Conflict," and a Frank Daniels comedy, "Kernel Nutt and the High Shoes," both released through V. L. S. E.

"The Conflict" features Lucille Stewart and embodies the story of rivalry between two girls for the affections of the same man. Huntly Gordon, Jane Mortimer, William Lyttel, Jr., Frank Currier, John Robertson, and Richard Turner are members of the supporting cast, which was directed by Ralph W. Ince from the script of Edward J. Montagne.

"Kernel Nutt and the High Shoes" exhibits Frank Daniels as the temporary proprietor of a beauty parlor. The comedy is one of intensely humorous situations, and the inimitable Daniels is seen to the best advantage in his mirth-provoking stunts.

"Fathers of Men" is a Blue Ribbon V. L. S. E. release for July 10. It was written by Oliver James Curwood and features Robert Edeson in a dual role. The picture is said to be one of the best ever filmed in the Vitagraph studios, and offers a number of intensely thrilling adventures in which Edeson scores a decided triumph. Others in the cast are Robert Gaillard, Logan Paul, Kalman Matus, Naomi Childers, Harry Northrup, and Bobby Connelly.

For the General Film programme, Vitagraph offers a comedy and drama, each of one reel duration. The comedy, "When It Rains It Pours," originated in the Hollywood studio and features Mary Anderson. The drama is entitled "Billy's Mother," with Donald Hall and Helen Costello as the principal characters.

A reel showing some beautiful scenes in the highlands of Norway is also scheduled, under the title of "A Tour from Bergen to Bandak."

NEW ESSANAY FEATURE READY

"The Sting of Victory," Essanay drama, featuring Henry B. Walthall, is completed. The First Illinois Guardsmen are utilized in the production, and on the last day, while working before the camera, were expecting the president's order to mobilize for duty on the Mexican frontier. As it happened, just two minutes after the final scene had been taken, the call to go to the front reached the guardsmen.

Director Haydon, with five assistants and eight camera men, heaved a sigh of relief, for he had been anticipating an upset of his plans by the premature departure of his soldier forces. As it was, however, all went smoothly, and some splendid battle scenes were made.

CHANGES FOR FALL OF NATION

Edmond V. Groux has taken charge of the "Fall of a Nation" offices on the seventh floor of the Longacre Building, and will act in future as general manager of the National Drama Corporation.

The "Fall of a Nation" began its fourth week at the Liberty Theater last Sunday. The production has been considerably revised and several changes effected by Bartley Cushing. Among the latter is the transformation of the name of the "Imperial Commander of North America," from "Villard" to "Arnold," indicating a reference to the "Benedict Arnold" of historical traitorous memory. The film continues to draw crowded houses, and will probably occupy its present stand for an unlimited engagement.

CLEO RIDGLEY TO BE SEEN SOON

The Lasky photoplay, "The Selfish Woman," scheduled for release on the Paramount programme July 10, will feature Wallace Reid and Cleo Ridgley as co-stars. The drama includes the staging of a huge railroad strike of huge proportions, in which 700 employees of the company take part.

While being rehearsed at the Lasky studios on the Coast last week, a railroad camp consisting of twenty frame buildings was constructed and destroyed by fire. It was erected on a tract of land within a short distance of the Hollywood studios, and the burning of the camp is said to be one of the most spectacular effects ever achieved before the camera. The story is a remarkably strong one, and provides Miss Ridgley and Mr. Reid with roles well suited to their abilities.

TWO NEW FILM CORPORATIONS

\$30,000,000 Concern for Detroit Backed by Henry Ford—Washington Capitalists Buy Out Liberty Corporation of Philadelphia

Two new concerns have entered the motion picture field and both appear to have sound financial backing. Both are planning to produce features as well as short-reel subjects. One of the concerns, the Atlas Motion Picture Corporation, has completed its studios and laboratories at Detroit, Mich., and has started production work. A number of Detroit bankers are financing the concern, and it is reported that Henry Ford also has a large interest in it. R. L. Upton, a Detroit banker, is president, and James Donovan of New York has been engaged as general manager. He is now in the city engaging players and directors. Fifteen people have already signed contracts and are either at the studio or on their way to Detroit. According to the already formulated plans a number of big

stars will be engaged for feature work and several stock companies will be formed for the production of short two and three reel pictures. Industrials and single reel comedies will complete the output. All of the men interested in the corporation are Detroiters and all the producing will be done in that city. The capitalization of the concern is reported to be \$30,000,000.

Another concern has been formed by a group of Washington people and it has already purchased the plant of the Liberty Motion Picture Corporation near Philadelphia. L. R. Grossman of Washington is said to be the president and a number of government officials are reported to be the financial backers. No statement concerning future plans has been issued. The capitalization is said to be \$10,000,000.

"WESTWARD HO!" WITH SAM

The ever-popular Sam Spedon is speeding around at lightning pace these days, making arrangements for a special train which will leave New York, Saturday, July 8, for the Sixth National Exposition and Convention of the Motion Picture Exhibitors' League of America and The Motion Picture Industry. The special will offer accommodations to the numerous producers, exhibitors and other inhabitants of filmland. Samuel expects to gather a goodly herd for the occasion.

Mr. Spedon will also depart from here in the role of the Vitagraph Company's official representative. He has secured an elaborate booth at the Exposition Hall in Chicago, where he will receive Vitagraph's numerous admirers, and present each with a handsome souvenir of the occasion.

BRITISH FILM AT STANDARD

The Lyceum Theater having proved inadequate to accommodate the huge crowds flocking to see the official English motion pictures, entitled "How Britain Prepared," the Patriot Film Company has placed a second print in the Standard Theater, and also made arrangements to extend the Lyceum engagement. The Standard is, therefore, taking care of the overflow crowds, and playing to full capacity houses. According to Mr. Lichtman, general manager of the company, requests for the booking of this unique feature are continually coming in from exhibitors all over the country. For the present, however, the film will be shown only in the large houses.

PAULINE FREDERICK'S NEXT PICTURE

"The World's Great Snare," E. Phillips Oppenheim's novel, has been filmed by the Famous Players and scheduled for release on the Paramount programme on June 26. This photoplay will provide Pauline Frederick with her next screen vehicle. It was directed by Joseph Kaufman, and is the first picture which he has handled for Famous Players. Irving Cummings, Ferdinand Tidmarsh, Frank Evans, Riley Hatch and Buckley Starkey appear in the cast.

CHARLES CHAPLIN LOSES AGAIN

The Appellate Division of the Supreme Court yesterday affirmed the order of the Supreme Court in favor of the Vitagraph-Lubin-Selig-Essanay, Inc., and other defendants in an action brought by Charles Chaplin, star of motion pictures, to prevent the picture makers from showing or distributing a four-reel film known as "Charlie Chaplin's Burlesque on 'Carmen'."

SPECTACLE FOR CANDLER THEATER

On Wednesday, July 5, there will be shown at the Candler Theater, a motion picture production of Ruggiero Leoncavallo's latest opera, "The Queen of the Roses." The production is being handled in this country by the Rosegraph Film Company, which recently acquired the rights for the United States and Canada. The picture was produced in Italy and is in two acts and eight parts, depicting a romance built around recent happenings in royal circles. The Metropolitan orchestra of fifty pieces has been secured which will be directed by Signor Peroni of the Royal Conservatory of Rome, who will sail shortly for New York, especially for this engagement.

SELIG'S NEW PUBLICITY FEATURE

Simultaneously with the release of each of the pictures in the new Selig athletic series, there will be sent to the principal newspapers of the country a special signed feature article by the athlete having the major part in the release for that week. The first newspaper article of this description will be from the pen of Joe Stecher, the contender for the wrestling championship of the United States. Other articles will be by Frank Gotch, Paddy McFarland, Bobbie McLean, Molla Bjurstedt, and other leaders in the line of athletic endeavor.

MARGARET ANGLIN IN PICTURES

A company has been organized to present Margaret Anglin in motion pictures to be known as The Margaret Anglin Picture Corporation. James D. Barton is the president and James Shesgree, who has been Miss Anglin's manager for the past four years, is vice-president. The studios will be in New York and Detroit, Mich. Plans call for the production of eight pictures, the start to be made in the immediate future. Arthur Voegtlin, formerly stage director of the Hippodrome, will be the producing director, and Livingston Platt will be the technical director.

CRANE WILBUR IN NEW SERIES

Crane Wilbur will shortly be starred in a series of two-reel films on the Mutual programme. This is a new departure for the actor, who has heretofore appeared solely in Horsely Mutual five-part features. The first of the new series is entitled—"The King of Make Believe," released July 1, and the second, "The Fool's Game," slated for release two weeks later. Mae Gaston will continue as Mr. Wilbur's leading lady, and a strong cast will be provided. Robert B. Broadwell will direct the new Wilbur pictures.

FILMDOM RESPONDS

Practically Every Company Agrees to Pay Salaries of Employees Who Enlist

The motion picture industry has been hit just as hard as any other business by the mobilization of the State militias, but each and every branch of the film world has responded most patriotically, actively, financially and morally to the President's call to arms. Hardly a single line of endeavor in filmdom is not affected but "country first" is the watchword. There is yet a concern to be heard from which has not made arrangements to take care of its employees who are called away to war. In all cases salaries will continue to be paid and positions kept open, and in case of death, in several instances, provision is being made to aid the dependents. Most of the companies urge their employees to enlist if it is possible for them to do so.

The Vitagraph Company has about ten employees who have answered the call and their salaries will be paid and their positions kept open. Among them is Ray Gallagher of the publicity department who belongs to the Fourteenth Regiment.

Mutual will do more than pay the salaries. In case of death or serious injury dependents will be provided for from an insurance fund. Eight employees have gone from the New York office and practically every exchange is affected. President Freuler made this announcement as soon as mobilization was ordered.

V. L. S. E. will also take care of all its employees who join the colors.

Universal has only one man who has so far answered the call and he and also any others that may go will receive full pay.

Both Lasky and the International Film Service are following the same course and full salaries will be paid to all employees who answer the call.

As a result of President Wilson's order mobilizing the National Guard, many of the M men in the Metro organization have responded to the call to the colors. Merritt Crawford, a Spanish-American war veteran, and a former member of the Seventh Regiment, joined the depot battalion of the Seventh, some time ago, and was placed on the reserve list. He will be kept busy at the armory doing recruiting duty. Alexander Duane of the publicity department is an active member of Co. B of the Seventh, and James Curtin of the auditing department is a member of First Battalion of the Naval Militia. Howard Irving Young of the scenario department, has joined the Seventh and will go to the mobilization camp with it, while John W. Noble is expecting a call to the colors any moment, being on the reserve list of the regular army. Percy Schofield, chief carpenter at the Metro-Rolfe studio is a member of the 69th and has already left for camp.

PATHE CLUB TO GO ON OUTING

The Pathe Club has chartered a steamer for July 23, with the intention of having an outing on the Hudson or Sound. The members will take part in various games and athletic contests, for which a number of prizes have been provided.

At present the membership numbers about 125. The officers of the club are: J. A. Berst, president; P. Brunet, vice-president; P. A. Parsons, secretary, and G. Bardet, treasurer. The foregoing are also members of the board of governors, with the addition of Messrs. Ramirez-Torres, F. H. Knoke, G. A. Smith, A. Rousseau, and F. C. Davidson.

CAVALIERI IN PICTURES

Lina Cavalleri, or "La Cavalleri," as she was known when she sang at the Folies Bergere in Paris, and who is famous for her beauty, is starred in a photoplay, "The Shadow of Her Past," which will be released in five parts by Pathe July 17. The story is a romantic tale of an American girl studying music in Italy, and was filmed in Italy by Lucien Muratore, the diva's husband.

The name of Lina Cavalleri will without doubt prove a great attraction to the movie fans, as there is hardly a country or a person who has not heard of the noted beauty, whose hand has been sought by princes and noblemen the world over.

LOU-TELLEGEN IN LASKY FEATURE

Lou-Tellegen is soon to be starred in a Lasky feature, entitled "The Victory of Conscience." It will be released on Paramount programme in August. This will be the actor's third appearance in the motion picture field, on each occasion under the Lasky banner.

Recently Lou-Tellegen went to the company's California studios at Hollywood, with his wife—Geraldine Farrar. Oddly enough, it was there that they first met a year ago, when each was appearing before the camera, and the romance began which culminated in their marriage here last Winter.

OPEN BOOKING UP FOR DISCUSSION

Two of the most vital questions that will come up for consideration at the forthcoming convention at Chicago will be the deposit and opening booking systems. Prominent theater owners throughout the East are concentrating their efforts toward the abolishment of the former and the adoption of the latter. The Brooklyn exhibitors have already taken official action in this regard. V. L. S. E. was one of the first to abolish the deposit system and others concerned are expected to fall rapidly into line.



IRISH EVICTION SCENE FROM THOMAS DIXON'S SPECTACLE, "THE FALL OF A NATION."

EDWARD M. LANGLEY

Art Director

American Film Co., Inc.

Santa Barbara, Calif.

C. B. "POP" HOADLEY

Staff Author

Among Current Releases

"THE WAIF"

"THE PROFLIGATE"

American Film Co., Inc.

Santa Barbara, Calif.



ARTHUR N. MAYNARD

Mgr. Papier Maché Dept.

AMERICAN FILM CO., Inc.
SANTA BARBARA, CALIF.

WILLIAM PARKER

Staff Author

Current Five Reel Releases

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"POWDER"

"THE BRUISER"
"THE COURTESAN"

American Film Co., Inc.

Santa Barbara, Calif.

ARTHUR HENRY GOODEN

Staff Author

Current Releases

"THE HIGHEST BID"

"THE TORCH BEARER"

"PASTORS GREEN"

American Film Company, Inc.

Santa Barbara, Calif.

KARL R. COOLIDGE

Staff Author

Current Releases

"FOUR MONTHS"
"THE BLINDNESS"

"WITH A LIFE AT STAKE"
"THE TAMING OF WILD JIM"

"THE GOOD-FOR-NOTHING KID" "A MILLION DOLLARS"

"THE GULF BETWEEN"

American Film Co., Inc.

Santa Barbara, Calif.

WILLIAM PIGOTT

Managing Editor

AUTHOR

MUTUAL MASTERPICTURES

Current Release—"THE GIRL O' DREAMS"

American Film Company, Inc.

Santa Barbara, Calif.

CLIFFORD HOWARD

STAFF AUTHOR

Current Releases:

SEVEN-REEL MORALITY PLAY "PURITY"
Featuring AUDREY MUNSON

"APRIL"

"TRUE NOBILITY"

"REALIZATION"

American Film Company, Inc.

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HAROLD W. HOADLEY

Staff Author

"BEAUTY" COMEDIES

American Film Co., Inc.

Santa Barbara, Calif.

ANTHONY W. COLDEWEY

Staff Author

Current Releases:

"THE WISDOM OF THE GODS" "THE POWER OF MIND"
"THE ENCHANTMENT"

American Film Co., Inc.

Santa Barbara, Calif.

AL. SANTELL

Editor Comedy Department

Author "Beauty" Pictures

Adapting Mutual Masterpicture Comedies

American Film Company, Inc.

Santa Barbara, Calif.

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AMERICAN FILM CO., Inc.
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FREE LANCE

Author and Photo-dramatist

Current American Releases:

"SOUL MATES"

"THE PILGRIM"
"THE RESOLVE"

"IN THE SHUFFLE"

"BREEZY BILL—OUTCAST"

Represented by MABEL CONDON

McCLURE'S SUES PARAMOUNT

Frederick L. Collins Alleges Possession of Option on Majority of Stock—Asks for Injunction

The action of Frederick L. Collins, publisher of *McClure's Magazine* and the *Ladies' World*, in bringing suit against the stockholders of the Paramount Pictures Corporation, caused a lively amount of gossip and speculation in motion picture circles this week. Mr. Collins asked for the enforcement of an alleged sale of the corporation to him. He also requested an injunction which would prevent the sale of blocks of stock to any other parties, until the court had rendered a decision.

It can be authoritatively stated that Mr. Collins at present holds an option on the controlling interest of Paramount's stock. The deal was concluded before the recent change in the company's officials took place, by which Hiram Abrams succeeded W. W. Hodgkinson as president. Mr. Abrams stepped in and Mr. Hodgkinson out of the presidential throne Tuesday, June 13, and seven days later Mr. Collins appealed to the courts.

The option held by the editor was given him with the verbal understanding that it was only to be used in case of certain contingencies occurring. But the document contained nothing in reference to said contingencies, and it now remains for the court to decide whether the option can be enforced on its face value; seeing that the expected events which brought about its formation did not transpire.

Paramount now handles on its programme the Lasky, Famous Players, Oliver Morosco, and Pallas features. According to a statement issued by R. W. France, of the legal firm of Duell, Wardfield and Duell, of No. 2 Rector Street, the Paramount stockholders authorized an arrangement to find a purchaser for the corporation for \$12,000,000. Mr. France avers that the prospective purchaser was found in Mr.

Collins on June 12. But the following day an election of officials placed Mr. Abrams in charge, and under the new order of things the proposed sale was called off. Now the filing of Mr. Collins's action establishes the fact that he is in possession of an option on the stock under the terms of which he may be able to force the sale of the corporation.

Mr. Collins issued a statement in which he declared, in part, as follows:

"The Paramount Corporation has been sold, or is about to be sold to Frederick L. Collins. We know nothing of motion picture politics, and are not interested in them. We needed a distributing agency for our McClure pictures, so arranged to buy the best we could find. I expect all the Paramount stockholders to stand by their signatures on our contract. The McClure Company's connection with motion pictures extends over a period of five years. The company's most recent affiliations have been with the Essanay of Chicago."

Mr. Abrams, president of the Paramount, refused to discuss the matter for publication. A representative of his attorneys stated that the story of the stockholders' alleged disposal of the corporation was altogether incorrect, but reserved details of the subject. Adolph Zukor, president of the Famous Players, merely remarked, when questioned as to the probable effect of the action on the connection of his company with Paramount; that the ownership of the latter did not affect his organization in any way, inasmuch as their contract was with the Paramount, and not any particular executives or individuals.

So future developments in the tangle are up to the majesty of the law. But, anyhow—Mr. Collins has that option!



JEAN SOTHERN AND HOWARD ESTABROOK IN ONE OF THE SCENES FROM "THE MYSTERIES OF MYRA."

WITH THE FILM MEN

There are many signs of unwonted activity at the Balboa offices which would seem to presage an announcement of importance in the near future. Among these signs is the arrival of H. O. Stechnan, their publicity man from the Coast. Mr. Stechnan was not communicative as to his reasons for being in town further than to say that he was taking a vacation.

Victor Johnson, well known among the motion picture trade as an advertising man, has joined the Vitagraph forces in the advertising department. Mr. Johnson made his entry into the picture field through Warner's Features, where he spent two years. Joining the staff of the *Morning Telegraph* he spent several months in the motion picture department, where his work was noticed by Raymond Dittmars, who engaged him to handle the advertising and publicity of the Dittmars Animal Pictures where, he it said, he made an enviable record.

John B. Clymer has resigned from the International organization and joined the scenario staff of Lasky.

Alexander E. Beyfus, general manager of the California Motion Picture Corporation, arrived in New York last Saturday after an absence of several weeks in California to arrange for the showing of the latest Beatriz Michelen picture, "The Woman Who Dared."

William Rock, one of the founders of the Vitagraph Company, has been confined to his home in Oyster Bay, suffering from a complication of diseases. For a time his life was despaired of but his condition is now much improved.

Harry Reichenbach, press agent extraordinary, gave the New Yorkers a sample of his old-time methods last week by stretching an advertising banner across Broadway. We have Harry's word for it that this is the first time it has ever been done.

Willard Holcomb, former motion picture editor of THE DRAMATIC MIRROR, has joined the staff of Henry McMahon with "The Fall of a Nation."

S. S. Hutchinson, president of American, is in New York for a conference with the Mutual officials.

John R. Feuler, president of Mutual film, has returned from a trip through the West.

Colonel Selig has been in town for several days.

Rumor has it that one Emerson, inventor of a "morning after" medicine, has been looking over the field with a view to purchasing a film company. Good news, but we have our doubts as to whether even bromo seltzer will remove the bad taste from some of them. F. J. B.

American Photographers



D. ABLE



JOHN W. BROWN



FAXON M. DEAN



H. M. FOWLER



A. G. HEIMERL



RALPH S. HAWKINS



THOS. B. MIDDLETON



JOE H. MORGAN



ROBERT PHELAN ("BOBBIE")



GEORGE SCOTT



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WHOSE PERFECT PHOTOGRAPHY HAS CONTRIBUTED
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AMERICAN MUTUAL MASTERPIECES
AMERICAN FILM CO., INC. SANTA BARBARA, CALIF.



I WANT it clearly understood that it is not because I personally had a hand in adapting into photoplay form "The Woman Who Dared" that I consider it an ideal story for the screen. It is from the book by Mrs. C. N. Williamson, the gifted author, noted for her startling and original plots, and "The Woman Who Dared" contains the most virile plot she has ever formulated.

It is gripping from the start, healthy in tone, offensive to none, and far removed from any of the hackneyed stage plays with which the film market has been and is being flooded.

It is full of what we call "PUNCHES," of the right sort, which appeal to old and young alike. A tensely logical murder; several thrilling fights; the tearing asunder of the heart-strings of a beautiful, trusting, innocent girl; the diplomatic schemings of a heartless foreign nobleman, and the fearless exploits of a handsome Yale-bred American, comprise some of the features embodied in the story. To which must be added gripping suspense throughout, enhanced by the most elaborate stage settings ever evolved in any studio, and enacted by actors all typically suited to their parts.

Here is no middle-aged stage star trying to enact a beautiful young Prima Donna, but actually the youngest Prima Donna on the American stage, whose beauty is world known, and who has proved herself the peer of any emotional, winsome star of the films. In "The Woman Who Dared," Miss Beatriz Michelena runs the gamut of the emotions; far excelling her work in the other film productions which she has made famous, and showing, in a logical way, how and why a beautiful girl is privileged to change her mind.

Every girl who has been, or who hopes to be in love, and to be loved, should view Miss Beatriz Michelena's emotional work in "The Woman Who Dared." It will prove an object lesson in love making, and of what one lone girl can accomplish to satisfy her ambition and her heart. I do not want to give the plot of the story away, but take it from me, it is a great film story. I know, because I have adapted dozens of books and plays for film productions, and no plot that has come my way has equaled "The Woman Who Dared."

LESLIE T. PEACOCKE.

TRADE SHOWING—RIALTO THEATRE, NEW YORK CITY

on the morning of June 30, at 9.30 o'clock

California Motion Picture Corporation

Sam Rafael

CALIFORNIA

GIROUX IN CHARGE

Made Head of Booking Offices for "The Fall of a Nation"—Sold on State Rights Plan

Pursuant to its plans regarding the release of "The Fall of a Nation," the National Drama Corporation has opened booking offices at 729 Longacre Building in charge of Edward V. Giroux, a well-known booking agent, who formerly handled the Morosco and Cort offerings. The National Drama Corporation is exploiting the Dixon picture in a number of the large cities, but the film is to be sold on the State right basis and is open for booking for large theater circuits.

Ample preparations have been made to handle the bookings throughout the United States. Victor Herbert has condensed the musical score so it can be handled by small orchestras, and a full line of lithographs and other advertising matter is already on hand. The advertising campaign is in charge of Harry MacMahon, Wallace M. Powers, Willard Holcomb, Julius Flopp, and E. D. Price, all men prominent in theatrical and motion picture circles.

EDNA MAYO IN "THE RETURN OF EVE"

Edna Mayo will soon be seen in an Es-sauy five-part photoplay entitled, "The Return of Eve." Eugene O'Brien will play the male lead, and a strong supporting cast has been chosen, among whom are Edward Mawson and Emily Fitzroy. The picture, taken from the novel and "legitimate" production of a similar title, is a wilderness tale of unique type. It is directed by Arthur Berthelet.

HORKHEIMER AT N. Y. OFFICES

H. M. Horkheimer, president and general manager of the Balboa Company, and H. O. Stechan, his personal representative, arrived from Los Angeles last week. They will make their headquarters at the Balboa offices in the Mecca Building for several weeks to come. Mr. Horkheimer declares that present unsettled conditions will not affect his plans in the least.

STRENUOUS SCENARIO WORK

The Edison Company will release in the near future a photoplay entitled "Pardners," the plot of which is taken from a Rex Beach story to which the concern has held the rights for several years. A well-known actress, whose name has not yet been given out for publication, will appear in the leading role.

When it was decided to start work on the production, one glance at the scenario revealed the annoying fact that it was altogether out-of-date, and would need thorough revision. With a high-salaried star under contract and drawing money every week, it became necessary to adopt heroic measures. Paul Sloane and the director assigned to produce the picture went to work on the script. They started one morning, toiling incessantly and stopping only for meals, until five o'clock the next morning. Two hours' rest followed and for five more days they continued the grind, with occasional halts for a hurried snooze and a bite to eat. At the end of that time the scenario was finished and toned up to modern times. Then Sloane and his companion went to bed and slept for two days. But the result more than justified the means employed, strenuous though they were, for

the Edison Company predicts that the feature will cause a sensation in film circles.

GENERAL FILMS

"HAM THE EXPLORER"

Produced by Kalem and Released June 27 on the General Program.

Ham, the operator at Lone Point, Helen Gibson Bud, the engineer, E. S. Pembroke Queen Eukalele, G. A. Williams Eileen Godsey
In this instance, the well known figures of Lloyd Hamilton and Bud Duncan set out upon the quest of conquering a Hawaiian Island, where roam wild African savages and a hula-hula dancer. They meet with some difficulties but after charming Queen Eukalele and subduing the king, they make a timely escape. An amusing comedy.

F. S. Jr.

"THE ENGINEER'S HONOR"

Produced by Kalem and Released on General Film Co. Program.

Helen, the operator at Lone Point, Helen Gibson The Engineer, E. S. Pembroke His Father, G. A. Williams Gypsy Joe, O. Phillipi

This series is interesting, due chiefly to the tricks of the undaunted Helen Gibson. She does not fall us this time, and we sit wide-eyed with amazement and astonishment at her escapades. A gypsy gains access to Helen's cash box, relieving it of fifty dollars. The engineer who was near the funds at the same time and who is in debt, is accused. Then follow explanations after an exciting automobile-locomotive chase.

F. S. Jr.

FEATURE FILMS

"THE SHOP GIRL"

A Five-Part Drama Adapted from a Novel by C. N. and A. M. Williamson. Featuring Edith Storey and Antonio Moreno. Produced by Vitagraph Company Under Direction of George D. Baker for Release on V. L. S. E. Programme, June 26.

Winifred Childs, Edith Storey, Peter Rolis, Antonio Moreno, Ena, Peter's sister, Lillian Burns, Peter Rolis, Sr., John Costello, Mrs. Rolis, Mrs. Soule, Megison, Thomas Mills, Floor Walker, Eddie Dunn, Edith Storey and Antonio Moreno can always be depended upon to bring out the salient points of a play, and atone for any shortcomings in its plot, so far as is humanly possible, by dint of clever acting. This the principals in "The Shop Girl" have succeeded in doing. In less capable hands the adaptation from the Williamson novel would inevitably have sunk to the level of a rather mediocre melodrama.

We are all painfully familiar with the time-honored romance of the youthful feminine wage-earner beset by the would-be seducer, who spares neither expense nor physical effort to besmirch her honor; and with the traditional happy ending which leaves the villain crushed and virtue triumphant. This, in a nutshell, is the foundation upon which the present plot is extended, and the fact that, despite its lack of originality, the film is not uninteresting, remains a tribute to the directorial craft of Mr. Baker, and the art of the leading characters.

The first two reels of the film drag slightly. The shipboard scenes are examples of good photography, but the "seaside comedy" is overdone, as well as suffering from screen age. But once Miss Storey, in a sporting phrase be permissible, "gets into her stride," matters begin to move more swiftly, and the misfortunes of the persecuted shop-girl excite sympathetic interest. Edith Storey possesses the rare, too common gift of expressing the varied emotions of delight, disdain and anger by a single gesture of the hand, a quiver of her sensitive lips or momentary flash of her appealing eyes, without resorting to the frantic methods so popular among certain stage students of the raw melodrama school.

Yet where violence becomes necessary to the even balance of things she is not found wanting. Her struggle with Megison is of a sufficiently desperate nature to satisfy the most ardent lovers of physical thrills, and while referring to this gentleman, it may be said that Thomas Mills gives a remarkably good performance in the role of the lustful villain. Antonio Moreno's work as Winifred's lover is up to his usual standard as a polished actor, and commendable support is furnished by the remainder of the cast.

The photography is faultless, presenting a number of effective closeups and fine interiors, and the lighting effects merit favorable mention.

P.

"THE AMERICAN BEAUTY"

A Five-Part Drama Featuring Myrtle Stedman. Produced by Pallas Pictures Under the Direction of William D. Taylor for Release on the Paramount Program.

Ruth Cleave, Myrtle Stedman, Mrs. Ellsworth, Elliott Dexter, Paul Keith, Herbert Lorimer, Howard Davies, Martin Ellsworth, Jack Livingston, Mrs. Cleave, Adelaide Woods, Cleave, Edward Ayres

"The American Beauty" abounds in scenes of a most picturesque variety enhanced by excellent perspective and good photography. The natural beauty of the rocky coast and the fishing boats are especially fine, while the views of the burning ship at sea are thrillingly realistic. The interiors are lavish in their construction and furnishings, especially those of the Lorimer home.

If the story were not so superficial, or if the picture in its present state were cut so that it would not drag, the production would rank among the best, for it is artistic and beautiful. The ending is far too obvious to create any suspense and there is little action other than that which occurs in a few of the big situations. The story concerns the life of a young child who is adopted by fisherfolk after the ship on which she and her parents had been traveling was burned at sea. In straitened circumstances the child grows up and by mere chance is selected as the model for a prize painting. The artist falls in love with her and rescues her from a rouse, who has enticed her to his apartment. Through the sale of the painting the girl's real parents are found and as is usual, all live happily ever after.

Myrtle Stedman in the dual roles of mother and daughter is acceptable. Elliott Dexter does most creditably and the remainder of the cast is effective. However, an older looking woman than Adelaide Woods would be more convincing as the mother. This fact in no way detracts from her performance.

There are some remarkably clever double exposures used in connection with the dual roles of Myrtle Stedman. In one place it has been overdone as the daughter's body can be seen through the hand of the mother. This is the only error in photography throughout the picture.

S.

In justice to Mr. Henry Stanford, THE MIRROR wishes to correct a statement it made in its June 17th issue to the effect that Mr. Stanford would be seen in support of E. H. Sothern. Mr. Stanford and Miss Ann Murdock are to be featured in the Edison production, "Where Love Is."

STUDIO GOSSIP

VIVIAN RICH has appeared as star in over 200 photodramas, of from one to three reels in length. But until she was cast for the heroine of "The Gentle Conspiracy," a recent American-Mutual release, she never essayed a dual role.

WINIFRED WESTOVER is appearing with De Wolf Hopper in his first two-reel Triangle comedy. Miss Westover is a newcomer in filmland, and the daughter of Clyde Westover—the fiction writer.

ANN PENNINGTON, at the New Amsterdam Theater, is doing an imitation of Mary Pickford of the movies in the "Ziegfeld Follies," and at the Famous Players studio, she has just completed a comedy for the screen.

PAULINE FREDERICK decided to play the part of the self-sacrificing wife in the Famous Players adaptation of Clyde Fitch's play, "The Woman in the Case." This role is not as important as the title character, but the latter did not appeal to Miss Frederick.

RALPH LEWIS will be seen in a strong part in the new Dorothy Gish production to be released by Triangle. His work as "Stoneman" in "The Birth of a Nation," won him lasting reputation as a screen actor.

DALLAS ANDERSON, Maude Adams's leading man, closes his season late in July. He will then be ready for motion picture engagements, to follow his first release in August.

EMANUEL REICHER will make his appearance before the camera next month. While playing the German version of "The Concert" at the Bandbox Theater recently, he was approached with several offers for his services in the films.

CHARLES COMPTON may join an important New York company as a permanent member. Compton is one of the juveniles who came from the West and achieved success in Willard Mack's plays.

CLEO MADISON will take the lead in "La Tosca," which is to be produced in a modernized version by the Universal Company. It will be released on the Bluebird programme.

LUCILLE LEE STEWART, Vitagraph leading lady at the Bay Shore studios, is working under the personal direction of Ralph W. Ince. She has finished two productions, "The Destroyers" and "The Conflict," and is busily engaged rehearsing other coming releases.

PAUL GORDON will make his screen debut next month under the Famous Players banner. Gordon gained his first stage experiences in dramatic exhibitions at Yale, where he graduated. He has appeared in many varied roles this year.

TULLY MARSHALL will appear with Lillian Gish in the latter's new Fine Arts play, which will soon be released. The name of the production has not yet been given publication.

DOROTHY GISH will have George Stone, Carmen Druce, and Violet Radcliffe, the juvenile players, supporting her in her forthcoming Fine Arts play.

HOWARD IRVING YOUNG holds the odd distinction of never having made a living any other way except by writing scenarios. He graduated from New York University, and immediately went into the scenario line. He became scenario editor of the Crystal Film Company the day after he received his diploma. From the Crystal he went to the Reliance, then to Kalem, and last January joined the Metro forces.

EUGENE O'BRIEN will head the supporting cast of the "The Return of Eve," the Essanay feature, in which Edna Mayo will be starred.

DE WOLF HOPPER is scheduled to appear in a series of two-reel Triangle comedies to be produced at the Fine Arts studio and released on the regular programme.

JOHN EMERSON is directing a new picture entitled "The Social Secretary," starring Norma Talmadge, which will soon be released through the Triangle Company.

JOHN EMERSON is now at work directing Norma Talmadge in "The Social Secretary," a Triangle release.

"SMILING JOHNNY" SHEEHAN, the American comedian, is as quick at repartee as he is at work. When he first began in pictures he was camera shy and a manager told him to turn it up a bit or he would be called "Non-Flam." Johnny replied,

IMPORTANT ANNOUNCEMENT

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THE

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dous exploitation is bound to yield theatre
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Valuable Booking Privileges and State Rights

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"Everyone to his title; I'll call you 'Film-
Flam.'"

THOMAS CHATTERTON's hen used in the
filming of "The Secret of the Submarine"
supplied the set with extra details by
laying eggs on chairs and other places.

CORINNE GRIFFITH, of the Western Vita-
graph Company, has temporarily retired
from pictures to nurse her mother who is
in poor health.

Violette Kelley, an eleven-year-old screen
artist, is suing an Oakland, Cal., dentist
for \$110,000, charging that she lost her
teeth under his unadroit hand, thereby ruin-
ing the shape of her face and future pro-
fessional prospects. We are aware that
Ivory fetches a good price as a general
thing, but it seems that the Coast valuation
is pretty steep. A good many people we
know would be willing to part with a few
grinders at a more reasonable rate. How-
ever, the sanctity of the screen close up
smile must be preserved at all hazards, and
if young Miss Kelley succeeds in collecting
her most claim she will have established an
important precedent for film folk to profit
by.

FRANK POWELL

The Screen Club

Charles M. Searcy

FEATURE DIRECTOR

EDMUND LAWRENCE

FEATURE PRODUCER

Current Release "THE SCARLET WOMAN"
With
MME. PETROVA

Tenth Month with GEO. KLEINE
Crimmins and Gore

(DAN)

(ROSA)

Better on the Screen than they
were on the Stage

NILES WELCH

FEATURE LEADS

Universal—Bluebird

FEATURE FILMS OF THE WEEK

Ann Pennington Bewitches Beholders in Her Sparkling Comedy Screen Debut, "Susie Snowflake"—Kathlyn Williams and Arthur Shirley Shine Brightly as Stars of Selig Film—"The Valiants of Virginia," on V. L. S. E. Programme.

"SUSIE SNOWFLAKE"

A Comedy-Drama, Written by Shannon Flife, and Featuring Ann Pennington. Produced by Famous Players Company for Release on Paramount Programme June 25.

Susie.....Ann Pennington
David.....Leo Delaney
Roy.....William Courtleigh, Jr.
Amos.....William J. Butler
Martha.....Marcia Harris
Phoebe.....Billie Wilson

A decidedly lucky hit was made by the producers when Ann Pennington was invested with the role of "Susie Snowflake." It is difficult to imagine another photoplay so well suited to the sprightly musical-comedy star as the present one, in which she plays the leading part. Miss Pennington's graceful little figure and daintily pretty features render her an ideal heroine for the tale of the girlish stage dancer who stirs up the small and decorous town of Crescent to Puritanical horror by her performance on "the light, fantastic tie" at the church benefit. Also, she manages to make the character of the bewitching and impulsive Susie stand out in cameo-like relief against the somber background furnished by her two spinster aunts, and the result is a performance entitled to rank as a notable screen success.

The plot possesses the merit of departing from the beaten path, and presenting a story original in conception and joyously easy to follow. There are no tangled complications to unravel, nothing but a simple little narrative well constructed and cleverly told by the camera, through the five reels of which the irresistible Susie flits like a sunbeam into a dual glow of happiness.

The story begins in the home of a stern old deacon in the little town of Crescent. The deacon has three daughters—Martha, Phoebe, and Susan. The latter is the youngest and rebels against the strict discipline exercised over the household by her only parent. Susan elopes with an actor, member of a barn-storming company. The deacon dies suddenly. He has always distrusted banks, and keeps his money in a hole in the wall behind a portrait of his dead wife. Left with no funds, Martha and Phoebe support themselves by teaching school. The room in which the deacon died is kept locked up and unused. After five years, Susan, who has followed her husband's stage fortunes traveling around the country, passes away. She is a widow, and confides her little daughter to the care of the company manager—Daniel Hardy. Susie until the age of eighteen, continues in her parent's profession. In a short-sight dance amid falling snow, she has won popularity and is known as "Susie Snowflake" to her companions. The company is stranded, and Hardy sends Susie to her maiden aunts. One of Susie's first Crescent acquaintances is young Dr. David Ellory, with whom she falls in love. Roy Larkin, son of a wealthy man, is infatuated with Susie. His father holds a mortgage on the home of her aunts, and for that reason they are disposed to encourage Roy's suit. Susie assists her aunts in the role of school teacher. At a benefit performance given in aid of the Church, she appears in her stage costume and gives the dance from which she earned her nickname. The strict-faced members of the church are horrified and the performance breaks up in a tumult. Pupils are withdrawn from the school as a result of Susie's unfortunate contribution to the evening's entertainment. Her aunts are obliged to visit Larkin and obtain a second mortgage on their home. But while they are absent Susie persuades Amos, the old servant to give her the key to the closed and forbidden room, so that she may see her mother's portrait. She takes the picture down and discovers her grandfather's hidden board. Instantly she flies to Dr. Ellory's residence to tell him the glad news. Her aunts, returning home, catch sight of their niece, and follow her. There Susie is discovered in David's embrace, with the money piled on the desk before them. Explanations are in order, and the anxious spinsters realize that the weary days of want and threatening poverty are over forever, and the wardship of Susie taken in charge by the doctor.

Ann Pennington, in the Susie role, is not merely winsome and captivating, but invests the character with those little touches of human nature that only the genuine artist is capable of conveying. Susie, whether in smiles or tears, is a very real portrayal of that mischievous but royal-hearted maiden and the contrast she provides with her well-meaning, if austere aunts is one of the best features of the play. Marcia Harris and Billie Wilson as Martha and Phoebe—Susie's spinster guardians, present capital studies of those elderly school teachers, and the other members of the cast are equally deserving of praise.

The piece is faultlessly directed by James Kirkwood. The "sets" are all admirable, that of the theater in which Susie appears while on the road in the "Snowflake dance," calling for especial mention. Numerous crisp, short and humorous subtitles are in evidence, and the photography includes country scenes of rare beauty, clear, effective closeups, and one or two views of Susie with her rabbit pets that are extremely fetching. P

"THE VALIANTS OF VIRGINIA"

A Five-Part Original Drama, Written by Hallie Erminie Reeves, Featuring Kathlyn Williams and Arthur Shirley. Produced by Selig Company, Under Direction of T. N. Heffron for Release on V. L. S. E. Programme June 26.

John Vallant.....Arthur Shirley
Edward Sassoon.....Edward J. Piel
Judith Fairfax.....Virginia Kraft
Major Bristow.....Guy Oliver
Tom Dandridge.....Fred Carufel
John Vallant (age 31).....Billy Jacobs
John Vallant (25).....Arthur Shirley
Shirley Dandridge.....Kathlyn Williams
Katherine Fargo.....Edith Johnson
Andrew Fargo.....Al W. Filson
Jefferson.....James Bradbury

In presenting "The Valiants of Virginia" the Selig studios have furnished the screen with an attraction ranking as a masterpiece of film art. For scenic beauty this picture has few equals, the camera providing a succession of Southern landscapes that would delight the eye of an artist, the lighting effects are splendidly handled; while brilliant acting and skilled directing distinguish it from the first to the last reel.

The story begins as a romance of the old South, reverting to the second generation in modern times. There is just enough melodramatic incident in its composition to thrill the observer, without erring on the side of lurid sensationalism, and the appeal thus created holds its interest with the aid of a very pretty and tender love tale.

A duel in the prologue is the base for the development of the plot, showing how the occurrence affects the destinies of descend-

the whole cast work with a smoothness and dramatic strength that places the film on an exceptionally high plane. A four-footed performer, name not given, in the person of a remarkably beautiful and well-trained collic, adds in no small degree to the interest of the drama, which is the best production offered motion picture patrons by the Selig Company in many moons. P.

"THE WORLD'S GREAT SNARE"

A Five-Part Drama Adapted from a Novel or Similar Title by E. Phillips Oppenheim. Produced by the Famous Players Under the Direction of Joseph Kaufman for Release on the Paramount Programme June 25.

Myra.....Pauline Frederick
Bryan.....Irving Cummings
Huntley.....Ferdinand Tidmarsh
Pete.....Frank Evans
Ruten.....Riley Hatch
Skein.....Buckley Starkey

As the heroine of this screen version of Oppenheim's sensational novel, Pauline Frederick is granted frequent opportunities to exhibit her undoubted emotional talents, of which she does not fail to take full advantage. At times the action appears a trifle overstrained, but melodramatic license covers a multitude of sins in the line of improbable happenings, and thanks to the clever work of Miss Frederick and Irving Cummings, the feature on the whole merits approbation.

The plot turns on the discovery of Bryan, when his foster-mother passes away, that he is heir to an English title and fortune,



ROBERT EDESON IN "FATHERS OF MEN."

An Eight-Part Feature for Release on V. L. S. E. Programme July 10.

ants of the families involved in the quarrel. Edward Sassoon and John Vallant are rival suitors for the hand of Judith Fairfax, acknowledged belle of a Virginia county. The men meet on the field of honor, Judith having received a promise from Vallant that he will not kill Sassoon, whom she loves. But the latter is slain, and Vallant leaves for the North, after giving a Major Bristow a letter for Judith. The major, also an admirer of Judith, does not deliver the missive, and later on the girl marries Tom Dandridge, who is killed by a fall from his horse. Vallant prospers and becomes the head of a great Eastern corporation.

Twenty years after John Vallant, Jr., succeeds his father in business. While engaged to Katherine Fargo, a money panic wrecks the corporation. Vallant devotes his entire private fortune to paying the creditors, but finds that he has his father's old estate in Virginia still at his disposal. He goes there and meets Shirley Dandridge. Katherine has cast him off, and he falls in love with Shirley. In the interval the corporation recovers from the effects of the panic, and Vallant is again wealthy. Katherine follows John in an attempt to regain his affections, but fails. Shirley, believing that John's father slew her mother's lover, is at first cold to his advances, but Major Bristow, who dies from injuries received at the hands of an escaped convict, presents her with the letter the elder Vallant gave him for Judith. From this Shirley learns that Sassoon was killed by a shot from his own revolver, all misunderstandings are cleared away and the lovers united.

Kathlyn Williams is especially charming in the role of the heroine—Shirley Dandridge, and Arthur Shirley gives a fine performance in his dual portrayal of John Vallant. Virginia Kraft, as Judith Fairfax, Edith Johnson, as Katherine Fargo, and Guy Oliver, as Bristow, supply capital support to the principals, and, in fact,

but the documents proving his claim are in the possession of one Huntley, formerly butler in his father's household. In his quest for Huntley the rightful heir visits San Francisco. There, in a dance hall, he resents an insult offered to Myra, a young cabaret performer. The latter, who has never known real happiness during her stained life, becomes infatuated with her rescuer, with whom she lives, until Bryan is persuaded by a discreet friend to break off the thread of their idyl. He goes to a mining camp, where Myra, disguised as a boy, follows him. Bryan again befriends her. Huntley turns up at the camp, and is shot to death by a man whom he offended. Myra finds him dead and secures the papers. She is accused of the murder, but with Bryan's aid she escapes, and the pair go back to San Francisco. One important paper—the marriage certificate of Bryan's mother—is missing. Myra knows that it is in the possession of one of her old admirers. She resolves to sacrifice herself for her lover's sake, visits the man who retains the certificate, and is given it, on promising to return to him. Bryan is wild with joy upon receiving the precious document, and rushes to the steamship office to make arrangements for his passage to England. Myra, left alone in their apartments, despairs of ever seeing her lover again. She is about to leave and fulfill her agreement, when Bryan suddenly reappears. His love has proved too strong to permit of his deserting the girl who risked all for him, and the picture ends with their reunion.

The feature is well directed and the photography excellent. Miss Frederick's art succeeds in winning sympathy and appreciation for the unfortunate Myra, who has been the plaything of remorseless fate, and one rather welcomes the "happy ending," conventional though it be, as a guarantee that her woes are over. Irving Cummings is virile and impressive as Bryan, and the support rendered the principals is satisfactory at all times. P.

"THE PHANTOM"

A Five-Part Original Drama, by G. J. Hawks, Featuring Frank Keenan. Produced by Triangle-Kay Bee, Under the Direction of Charles Gibby. Photographed by Dal Clawson.

Farrel.....Frank Keenan
Arvice Bereton.....Enid Markey
Crabbe.....Robert McKim
Bertie Bereton.....Jack Gilbert
James Bereton.....J. B. Sherry
James Blaisdell.....P. D. Tabler
Dr. Ratcliffe.....Charles K. French

In "The Phantom" is seen the mystery of that gentlemanly burglar Raffles, transmittted to the screen; not the conventional society crook, but a finished gentleman in a play abounding in surprises and suspense. The gentleman crook has been the subject of many successful stories and novels, but until this production was shown we have seldom seen him effective in pictures. In fact, there have been too few attempts to utilize this character in the photodrama, and all concerned in this remarkably successful production are deserving of the greatest credit.

The director has taken an exceptionally clever and well-constructed story, told it clearly and concisely in pictures while retaining but not overplaying the details. In the picturization there is one dominant character, "Phantom" Farrel, and it is around him that a strong story, not a series of incidents or robberies, is woven. Frank Keenan plays this role, and a finer interpretation of the part would hardly be probable. As the valet and assistant, Crabbe, Robert McKim, is most effective, Enid Markey would be more pleasing if she did not overplay her part. Both Charles French and Jack Gilbert give excellent performances, and no fault can be found with the work of the remainder of the cast.

The staging of the production is well-nigh perfect. The greatest care appears to have been taken to retain the air of wealth and luxury throughout. The country home is a palatial dwelling both inside and outside. The interiors are most elaborate and correct in every detail, even a Mosler safe being used to make realism. The exteriors are all quite picturesque. The photography throughout is of the highest class, and the lighting effects, especially those in the burglarizing scenes, are exceptionally good.

Besides maintaining suspense at the highest pitch a series of unexpected events toward the end are so cleverly introduced that one cannot but help smiling at the startling changes. Phantom Farrel impersonating a detective, gains access to a house party in a wealthy home, and is treated as a guest. He and his valet plan to steal some pearls from the safe, but the son of the owner with the assistance of a bogus doctor, beats them to it. Farrel cleverly discovers the real thief, and, because of his feeling for the daughter, he returns the necklace to its proper place. The hiding of the pearls in a pill bottle in a medicine kit is effective, and the ending in which Farrel through preparedness manages to escape the real detectives, and take the bungling crook a prisoner is highly amusing. One really thinks that Farrel is a Federal officer until he drops the crook out of the auto miles from nowhere. S.

"TRUTH CRUSHED TO EARTH"

A Two-Part Episode in the "Who's Guilty?" Series Produced by Arrow for Release by Pathe, June.

The theme of "Truth Crushed to Earth" is so vital and far-reaching that in the picturization only the high spots are touched. Intensive, interesting and enlightening the idea of the child, who is taught to tell the truth, and for whom, all through life, truth makes trouble, is not only novel, but it also shows a defect in our social structure. This child grows up with a playmate and friendship ripens into love. The girl's father does not approve of him because of several escapades of which he had been accused. In college a number of youths had come into the clutches of the law. He was the only one caught, and the girl, the only person who could prove his innocence kept her mouth closed. The truth appeared more like fiction, he was adjudged guilty, and exelled. Then came the crucial moment of his life when he had lost some of his employer's money. As truth had always failed him, and a lie would seem more plausible, he determined to tell the lie. For once the truth was proven, and made him appear like a thief. He not only lost his position but also the love of the girl. Suicide ended his troubles.

Several clever children play the parts of the couple in childhood and Tom Moore and Anna Nilsson portray the adult roles. They both give their usual sterling performances in parts especially suited to them. The story is very well told considering the limited space and setting and photography are of the highest order. S.

Dr. Harry J. Haiselden, chief of staff of the German-American Hospital, Chicago, has a prominent part in the propaganda film, "The Black Stork," now being produced at the Wharston studios. Dr. Haiselden received considerable notoriety through his refusal to operate on a defective baby about a year ago.

Vitagraph Blue Ribbon Features

"THE SHOP GIRL"—Five Parts, with Edith Storey and Antonio Moreno.
 "THE MAN BEHIND THE CURTAIN"—Five Parts, with Lillian Walker, Evert Overton and William Dunn.
 "THE SUSPECT"—Six Parts, with Anita Stewart.
 "THE LAW DECIDES"—Seven Parts, with Dorothy Kelly, Harry Morey and Donald Hall.
 "GOD'S COUNTRY AND THE WOMAN"—Eight Parts, with Nell Shipman, George Holt and William Duncan.

Selig Red Seal Plays

"THE PRINCE CHAP"—Five Parts, Bessie Eyton, Marshal Neilan, Mary Charleson and George Fawcett.
 "THE VALIANTS OF VIRGINIA"—Five Parts, with Kathlyn Williams, Edith Johnson and Guy Oliver.
 "INTO THE PRIMITIVE"—Five Parts, with Kathlyn Williams and Guy Oliver.
 "AT PINEY RIDGE"—Five Parts, with Fritz Brunette.
 "THE CYCLE OF FATE"—Five Parts, with Bessie Eyton, Edith Johnson and Wheeler Oakman.

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"THE LIGHT AT DUSK"—Five Parts, with Orrin Johnson.
 "THOSE WHO TOIL"—Five Parts, with Nance O'Neil.
 "LOVE'S TOLL"—Five Parts, with Rosetta Brice and Richard Buhler.
 "THE FLAMES OF JOHANNIS"—Five Parts, with Nance O'Neil.
 "DOLLARS AND THE WOMAN"—Six Parts, with Ethel Clayton and Tom Moore.

Essanay Features

"ACCORDING TO THE CODE"—Five Parts, with Lewis S. Stone, Marguerite Clayton and E. H. Calvert.
 "THAT SORT"—Five Parts, with Warda Howard and Ernest Maupain.
 "SHERLOCK HOLMES"—Seven Parts, with William Gillette.
 Burlesque on "CARMEN"—Four Parts, with Charlie Chaplin.
 "THE HAVOC"—Five Parts, with Gladys Hanson.

V. L. S. E. Inc.

REVIEWS OF FEATURE FILMS

"SELIG ATHLETIC FILMS"

A Series of Single-Reel Pictures Presenting Leading Exponents in All Lines of Legitimate Athletic Sports. Produced by Selig Company for Weekly Release on V. L. S. E. Programme, Beginning June 26.

The first of this unique athletic series brings to the screen the celebrated pugilist Mike Gibbons, foremost contender for the world's middleweight championship, who appears in gymnasium surroundings, and goes through various training stunts, including work with the wrist machine, shadow-boxing, skipping the rope, etc. Mike winds up by boxing three fast rounds with his brother Tom, another noted star of the Queensbury ring. Gibbons gives a fine exhibition of sparring, at times roughing it at close range with his opponent, and again indulging in long distance work, and displaying the extraordinary swiftness of footwork and accurate jabbing that has earned for him the title of "The St. Paul Phantom" in fistic circles.

In the second reel, Koji Yamada, the famous Japanese billiard expert, plays a match game with Albert Cutler, the Boston wizard of the green cloth. Both men also give exhibitions of fancy shots, and the control they exercise over the ivory spheres is of a nature warranted to delight the hearts of all students of the game.

In the third reel Dr. B. F. Roller, the Seattle physician who for several years has been prominent in professional wrestling circles, engages in a mat bout with Frank Daukus, the Lithuanian grappling star. Roller wins two falls at catch-as-catch-can style from the foreigner. In the first fall the American defeats his opponent with a body hold and wrist lock in 14 minutes, and takes the second in nine minutes with a head hold. The pace is fast throughout the entire match, which ranks as a very scientific and exciting contest.

The photography in the three reels is clear, distinct and in every way worthy of the Selig studios. The directing is cleverly done, particular pains having been taken to get the right atmosphere and surroundings for fighters, billiard experts and knights of the mat. The Gibbons training quarters will appeal favorably in point of accurate settings to every lover of the fistic art, and wrestling devotees will find nothing to complain of in the staging of the mat contest. The billiard exhibition is a genuine screen triumph of craftsmanship. Every shot made by the men is filmed with wonderful distinctness, and the picture establishes a standard of excellence in its own field that could scarcely be improved on.

The Selig Company appears to have hit

upon an entertainment in the film line that possesses all the charm of originality and realism. We Americans are a sport-loving nation in every sense of the phrase, and the anticipation of seeing numerous athletic heroes in action week by week is certain to prove a winning proposition as a box office attraction.

"THE WASTED YEARS"

A Five-Part Original Drama, Starring Crane Wilbur. Produced by Horsley, Under the Direction of George Broadwell, for Release on the Mutual Programme. Released July 10.

Old Weatherby Crane Wilbur
 Harry Weatherby Mae Gaston
 June Jessie Burnett
 Billie John Oaker
 Robert John Oaker
 Little Pal Thelma Salter

"The Wasted Years" is entertaining and interesting, although it does not rise to its dramatic possibilities. A story of negligible quality surrounds the main plot, and this easily dispensable addition seems to weaken the continuity rather than increase the dramatic intensity of the production. The inner story is decidedly appealing, and in numerous places quite original in its treatment. The introduction of the gypsy life to forget sorrows is very pleasing.

Crane Wilbur plays the dual roles of the old man, Weatherby, and the wealthy young chap, Harry Weatherby. He is much more effective in the character part, although he handles the latter part convincingly. However, the stellar honors go to little Thelma Salter, who is most delightful as Little Pal. Her performance would do credit to an actress of far greater experience. Mae Gaston and Jessie Burnett are pleasing in supporting roles.

The story is that of an old derelict who goes into a theater and sees on the stage a presentation of his own life, in which, as the story goes, he defeats his country girl when he inherits money. The white lights attract him, and while intoxicated he marries an adventuress. She decamps with his money and the child. Some years later he finds the child, and with her he wanders from place to place. She dies and he becomes a derelict, shunned by his former friends. At the end of the performance the old man is found dead in his seat.

The settings are uniformly adequate, and, due to the poor projection, we are not in a position to comment on the photography other than to say it appears to be about as good as the average.



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MISS ANGLIN will be supported by the best dramatic and film talent available and will appear only in the highest class features from scenarios by authors of national reputation. The production and art departments will be under the direct supervision of Mr. ARTHUR VOEGTLIN the famous producer of elaborate spectacles. Mr. LIVINGSTON PLATT the noted designer will be the technical director.

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LASKY MAKES RADICAL MOVE

As a Result of Recent Controversy Establishes Scenario Departments Along New Lines with Hector Turnbull in Charge

As an answer to the avalanche of criticism that has been hurled at him since the publication of an article stating that the motion picture industry was not advancing because it was not receiving the support due it from the better type American dramatists and writers, Jesse L. Lasky has responded with the establishment of a scenario department along entirely new lines, that is, new to the motion picture industry.

With the establishment of this new department Mr. Lasky hopes to show that the company of which he is the head is willing to do more than criticize a deplorable situation and is taking every possible means to remedy the existing state of affairs.

On the first of June the company established a scenario department along new and original lines, and through this department, hope to answer every one of the criticisms that have been hurled at it, by doing away with as many of the evil conditions existing between the producers and the authors as is humanly possible.

Among the many reforms that will be instituted are the following: A guarantee is made that every manuscript submitted will be carefully read and if found unavailable will be quickly returned accompanied by a constructive criticism in which it will be pointed out why the story is not worth purchasing from the Lasky standpoint. If the story contains an idea or even a situation worth developing the company agrees to collaborate with the author and help him develop the story to a point where it is in such form that they can pay a good price for material that under ordinary conditions

would have been returned as not worthy of production.

Hector Turnbull, who for the past two years has been writing scenarios for the Lasky Company at their Coast studios, has been brought on to New York as the head of this new department. He has been persuaded to give up all writing himself and devote all of his time to the helping and developing of authors. It is the intent of the Lasky Company to appeal to authors at the top of their profession, who in the past would not take the trouble to study this new art with care. They desire to cooperate with the men who write good stories or who have not yet established their names in the literary field; in fact they ask every writer experienced or otherwise to get in touch with this new department. The company stands ready to pay well for good ideas submitted in ordinary synopsis form, and through trained continuity writers, many of them formerly successful dramatists, they will take these stories, and preserving all of their dramatic qualities, construct them into final and complete scenarios.

When modern authors finally realize that through the medium of motion pictures they may reach out to the nations of the world and convey their messages to the literate and illiterate of all climes,—when they realize that through this new medium, which speaks all languages, they have the most powerful and most potent means of expressing their every thought, then and only then will our writers of special attainments begin to take advantage of this new art—the motion picture drama.

TO FILM BIG FEATURES

"Frank Powell Productions" Organized with Creighton Hale and Linda Griffith as Stars

Announcement is made of the organization of the Frank Powell productions, a New York corporation formed for the purpose of filming unique features of dramatic strength and originality. Creighton Hale, principal in "The Iron Claw," "The Exploits of Elaine," and other famous screen triumphs, has signed a contract to star in the company's productions. Linda A. Griffith, whose work with the Biograph Company during several years, has earned her a national reputation, will be co-star with Mr. Hale in the first picture put out by the Powell organization. This production is now under way, and will be ready for the disposal of territorial rights in the early Fall. The name of the feature will be announced later.

No expense will be spared to secure the services of competent casts in every instance. Mr. Powell, whose fame as a director, is international, will personally superintend the making of all scenes. Since his retirement from the "legitimate" stage eight years ago Frank Powell has devoted himself entirely to motion pictures. He began his screen career with the Biograph Company, from which he went to Pathe Freres, working in the latter's interests both here and abroad. On his return home he became associated in a directorial capacity with William Fox, where he established a record of producing 48 reels of pictures in 52 weeks. Some of the Fox Company's best pictures were directed by him.

Among the new company's officials are: Frank Powell, president; Frank G. Doelger, vice-president and treasurer; Joseph S. Buhler, secretary, and William Barry, general manager. The offices of the organization are located in the Times Building.

THE EXECUTIVE HEADS

(Continued from page 28.)

preparing the three-reel picture "The Ku Klux Klan," which was a Gaumont release. Later he was director at the Eclair studio at Tucson, Arizona, and was on the acting force at Inceville for one and one-half years, his recent appearance being in "The Beggar of Cawnpore" and "Hell's Hinges." He came to the American company several months ago to take the part of the artist in the feature picture "Purity." He was then named director and produced "Love's Bitter Strength," "The Dreamer," and has just completed "Ruth Ridley's Return," which has Lisette Thorne in the title-role.

Langley's Hereditary Talent

Edward Langley, the art director and technical chief of the American studios seemingly was born to his profession. He is an artist, designer, decorator and an expert photographer. His great-grand father was Sir Thomas Langley, who during the days of George III was associated with Sir Christopher Wren, an artist and decorator famed to this day for the beauty of his decorations. Mr. Langley is a versatile man. He is equally at home superintending the technical equipment of all the great sets that are put on at the American, painting masterpieces to adorn famous drawing rooms or artists' studios or acting as an architect in any capacity. He is a hunter of wild game, an expert angler, knows the mountains like a woodman and an enthusiastic motorist. One of his big achievements at the Flying A was to design for the Audrey Munson feature "Purity" a reproduction of the studio of Prince Eugen the great Russian painter, whose masterpieces grace the walls of the Royal Palace in Stockholm. He is chief of a large staff of assistant technical men and his handsomely appointed office on the Flying A lot is unique because of its furnishings, designed by himself and the trophies of the chase which adorn the walls.

Maynard's Marble Deceptions

Arthur N. Maynard has been with the American company a year, and for the last several months has been manager of the papier mache department. This depends upon the modeling department for its material, from which it makes the wonderful papier mache objects which on the screen and to the observer look like the studio product of an artist. Mr. Maynard is an artist, of course, but at present the commercial side of art is that which engages his attention. There are ten girls at work in this department, and among the recent output of this shop was a statue of Audrey Munson which at but a short distance looked like marble, but was merely papier mache. A necessary and up-to-date department is this one and Mr. Maynard and W. A. Hall are its geniuses.

Hall, Modeling Expert

William A. Hall is head of the American company's modeling department. It is one of the unique features of this plant and turns out a large and artistic amount of work daily. Here are modeled all varieties of sculpture. Mr. Hall has travelled around the world and followed various callings, but that of the artist was always strongest with him. He has worked for various other studios in the same capacity as that which he fills at the American company, where he has been located for several months.

Adventures of Berger

C. Rea Berger's optimism and general agreeableness have contributed toward making him one of the best liked people on the American Film company's big lot. He has been an American-ite for about two years, and though the company recognized him as a man with directorial capacity, he had made himself almost invaluable as one of their players. But when the Audrey Munson picture was planned, Mr. Berger was given his opportunity to direct, and so successful was the result, that he is one of the established producers at the American film studios. He directed "The Overcoat" and to him was intrusted the direction of the Kolb and Dill features, the second of which has just reached completion. Mr. Berger was a preacher, soldier and photographer at various times previous to his picture connection. As a journeyman photographer he paid his way through college, graduating from the Oberlin (Ohio) University. He took a postgraduate course at Ada, Ohio, was ordained a minister, but left the pulpit to serve in the Spanish war with the Second Ohio Infantry. At the conclusion of the war, he went on the stage, appearing in drama, farce and musical comedy.

Dowlan's Directorial Hits

William C. Dowlan was especially engaged to direct the first Mary Miles Minter production, "Youth's Endearing Charms," a story by Maibelle Helkes Justice. It was a happy choice on the part of President S. S. Hutchinson, as Mr. Dowlan's ability in the way of artistic direction is an established one. For four and a half years previous to his American affiliation, Mr. Dowlan has been a director for the Universal company, his long engagement with one firm being a record one in an industry as changing as that of the motion picture. He had left the Belasco Theater in Los Angeles, when at that time he was the most popular leading man of that city and his connection with the Universal company resulted. Of all his stage experience, he considers most valuable that of stock days when he served as leading man and director. Both Clara Kimball Young and Mary Fuller have been members of respective Universal companies which has had Mr. Dowlan as their manager. He had many notable releases with the Universal company and worked

his way as director through the one and two-reel pictures to feature releases, among which were "The College Orphan" in six reels and featuring Flora Parker De Haven, "Drugged Waters" and a five-reel story with Gloria Fonda as its lead. "The Madcap," which also featured Mrs. De Haven, was the last picture made by Mr. Dowlan at Universal City. Artistic understanding and entirely capable, William C. Dowlan is a director of whom any company may be justly proud. There are big things in sight for this director.

Clarence Burton's Start

Clarence J. Burton claims the Burbank Theater in Los Angeles as his starting point in a dramatic way. It was the beginning of twelve years of thorough experience on the legitimate stage, which terminated two years ago with his conversion to pictures. This was at the Universal company, and after six months he joined the Lubin company as heavy under the direction of Edgar Jones. Later he played with Mrs. Leslie Carter in "The Heart of Maryland" and upon the completion of this picture he returned to the Universal studios. Six months ago he affiliated with the American Film company and appeared in the seven-reel feature "Purity" and the following five-reel current releases—"Lying Lips," "The Sign of the Spade" and "The Overcoat." He also appears in several releases of "The Secret of the Submarine" serial.

Perolat Scorned Furs

George E. Perolat, master of make-up and leading character man of the American company, is where he is because he refused to accept from his father the gift of ownership of the most exclusive fur house in Chicago. The latter city was Mr. Perolat's birthplace; he had no objection to it whatsoever until he came to California several years ago and became an established part of the American Film company's pictures. Then a visit to Chicago and the East generally helped him to the decision that outside of California living would lose most of its zest. So again he refused the thrice-tendered gift of his father and, returning to California, he remained for several years. Before he discovered the country of his adoption he traveled through every other part of the states in stock companies. He was with Augustus Thomas "The Man of the World" for two years, with Frohman in "The Prisoner of Zenda" and "Arizona," with Julia Arthur, William Gillette, Otis Skinner and others of note. His first picture experience was with the Essanay company in Chicago. Thence to the Selig company and his third engagement was with the American on the coast. A capable musician, the master of a home in Santa Barbara noted for its collection of Chinese curiosities, and a screen artist of acclaimed ability, Mr. Perolat is to be commended for his decision in the case of "Furs vs. California."

Miss Lester of "Flying A"

Louise Lester is one of the original members of the American company's Western studio, she having come from Chicago to San Juan Capistrano, where the company first located. Here Allan Dwan and Pauline Bush joined the company and a few months later, at Lakeside, Jack Richardson introduced himself as heavy. Then came Jack Warren, Kerrigan, and the quintette which made for the first big interest in "Flying A" pictures was formed. Miss Lester has been on the stage since childhood and her ability as an actress was and always has been unquestioned. Whatever she does is well done and for this reason she will ever be a valuable screen asset. She made herself universally known four years ago as the originator of the "Calamity Ann" character, which she took through a series of pictures directed by Mr. Dwan. As "Calamity Ann" she became sympathetically known throughout Europe and this country, and the title still adheres to her. She has done splendid work in other characters, heavies and leads and her home is one that is synonymous with the popularity of the symbol of the "Flying A."


LACK OF INSPIRATION

(Continued from page 23.)

The more simple, the more true to human nature, the stronger hold it will have on an audience.

"A good photodrama will contain enough material for a novel and the majority of them should be capable of novelization. In fact, a large publishing house has arranged to novelize all of my own photoplays."

Miss Justice is known to thousands of people both in this country and abroad for her magazine stories and serials and since she has turned to photoplaywriting her work has been crowned with great success. She has not as yet had a single script rejected and within the last two months she has completed, continuity and all, about ten scenarios for such people as MARY MILES MINTER, WILLIAM and DUSTIN FARNUM and RICHARD BENNETT. She has also been asked to supply plays for a number of other stars such as BLANCHE SWEET, FANNY WARD and MARY PICKFORD. E. P. SMANEY.



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REVIEWS OF FEATURE FILMS

"THE DESERTER"

A Five-Part Drama by Richard Spencer and Thomas H. Ince, Produced by the N. Y. M. P. Company, Under the Direction of Sidney Scott. Supervised by Thomas H. Ince for Release by Triangle July 9.

Lieutenant Parker Charles Ray
Barbara Taylor Rita Stanwood
Captain Turner Wedgwood Nowell
Mary Hazel Belford
Colonel Taylor Joseph J. Dowling

"The Deserter" is a revival of the type of Western military play which helped to make the reputation of Thomas H. Ince. It is a picture of the days of '49 with the pioneers, the Indians, and the distant army post, all aiding in the making of a succession of thrills which begin with the brawl at Hell's Half-Acre. At this gambling den, where ill feeling between the soldiers and the card sharps smoulders, a battle royal is precipitated by the discovery of cheating, and other troops from the fort are called to quell the riot. The fight is far superior to those which are seen in the majority of present day releases. This is also the case with the attack of the Indians on the trekking pioneers. The circle of death and the remarkable feats of horsemanship with real Indians are enough to thrill anybody.

What the story lacks in depth, the camera and director make up in the thrill and beauty of the scenes. Everything is typically Western, and it is almost unbelievable that the rugged country has so many places of grandeur. The rippling brook beside which the lovers meet in the dusk, the hills surrounding the valley of death, the cañon where the Indians are entrapped, are all settings in which the natural contour and beauty of nature have been utilized to the best possible advantage. In other places, such as the silhouettes of the men on horseback against the setting sun and the campfire of the settlers, the photography proves an able ally of nature.

Everything is done on a big scale, real Indians are used, and there is an ample number of people in all the scenes. The detailing on the whole is good, but there are one or two lapses, for the apparently modern costumes of the cabaret singers do not fit in well with hoop skirts, neither do modern pistol cartridges have a place when old-fashioned horse pistols were in use.

The story starts off well. Lieutenant Parker, spurned in love, forgets himself, and as a result is about to be court-martialed, but escapes with the assistance of an Indian. Later he is found wandering in the desert and is then lost sight of for a time in the magnitude of the big scenes that follow. Toward the end, however, his character development is again very rapid, and in bringing assistance to the attacked pioneers he is wounded. He dies before he can discover what true love is. The tragic ending is beautiful, but if it were cut after Parker's record is wiped out in the report book it would be a great deal more effective without appearing drawn out.

Charles Ray is an admirable Lieutenant Parker, and he has that military bearing and appearance of hot-headedness that do so much to make the role convincing. Rita Stanwood is a typical army post belle, and it is a pity that we do not see more of her in the picture. The supporting cast handles the minor roles effectively. Although there is little originality in the big scenes, which are all typically Western, the director is deserving of credit for his excellent handling of the players and the good placing of the camera.

"LOVE'S LAW"

A Three-Part Drama written and Directed by Melvin Mayo. Produced by Lubin for Release on the General Film Programme, June 22.

Wa-Ni-Na-Ma Adda Gleason
Chief-E-Pa-Ni B. W. Hopkins
Ni-a-wa-ca Alan Forrest
Set-to-wa G. E. Van Anker
Zi-Lan-Ni W. J. Spencer
Chief Wal-pa A. C. Hiltz
E-to-no Evelyn Page

The natural grandeur of the Indian country and the majesty of the imposing Pueblos together with good photography and able direction have made this one of the best three-part pictures that Lubin has ever produced. It simply abounds in local color of the most picturesque and unusual kind. We have seen many Indian pictures, but seldom have we seen them taken right in the homes of the natives. As a matter of fact, a rare combination of the ancient and modern pervades the picture. There are the ancient Indian adobes built generations ago, strangely contrasting with the modern university. The college scenes which were taken at Berkeley are excellent in that the students are used instead of the usual paid extras and accordingly the results are most realistic. The football game, the snake dance, and the rosters give an atmosphere impossible to obtain without the real participants. Real Indians are another picturesque and realistic feature and their agility in the pueblo sands is particularly effective.

A point worthy of mention is the excellent judgment used in placing the camera to secure good perspectives of the Indian village. A few more close-ups of this, however, would not have detracted in any way from their effectiveness. While there are no remarkable effects the photography is sharp and distinct throughout, and the results are at times artistic.

The story is based on Indian tribal lore

which has to do with the marriage of the chief's daughter. She, however, loves an Indian without caste, whom she met at college. Later they are brought together after a prolonged separation, which the chief had ordered. She is to be married to another chieftain, whom she does not love, but after many trials her hero saves her and of course marries her. The story fits into the locale very well and it is both entertaining and interesting.

The cast on the whole is good, but Adda Gleason's work far surpasses that of the supporting cast. She is an ideal Indian maiden and her performance rings especially true because of her repressed emotions.

"FLIRTING WITH FATE"

A Five-Part Comedy by Robert M. Baker, Starring Douglas Fairbanks. Produced by Triangle-Fine Arts Under the Direction of William Christy Cabanne for Release, July 9.

"Augy" Ainsworth Douglas Fairbanks
Roland Dabney Howard Gaye
Gladys Kingsley Jule Carmen
Augy's Friend We. E. Lawrence
Automatic Joe George Beranger
Phyllis Dorothy Haydel
Mrs. Kingsley William Langdon
Landlord Wilbur Higby
Detective J. P. McCarthy

The artistry and agility that Douglas Fairbanks puts into his performance makes "Flirting with Fate," a rollicking comedy from beginning to end. In fact, it is one of the funniest of the Fairbanks' pictures with the star supplying almost all of the comedy. While the story is not out of the ordinary, Fairbanks imparts so much of his own personality to it that it appears absolutely unique. His antics will make the most staid laugh. His efforts to avoid the hired assassin and his dreams of a horrible death at any moment are positively hilarious and his actions in trying to disguise himself with the beard and mustache are ludicrous. His athletic ability comes in to good advantage in the chases when he jumps a street sign, bounces himself onto a roof and a fire escape. Some of these incidents are more thrilling, but the thought of what would happen if he made a mis-step invariably makes one laugh.

The situations are also very humorous, especially those of the attempts of "Augy" to commit suicide. He is long on art and short on funds, and a practice proposal with another girl causes his fiancée to drop him, which pleases her aunt considerably, as she wants her niece to marry for money. Augy's troubles then multiply so rapidly that he determines to end it all. Gas is his first method, but lack of a quarter for the meter is the cause of failure by this method. A gun-man who will kill anybody for money is encountered by "Augy" who tries to anger him, but this method also fails, so he gives the assassin his last fifty dollars to kill him by some gentle method at an unknown time. Wealth and happiness pour in on Augy, but he lives in fear of instant death. However, he marries safely, but on the honeymoon he sees the gun-man and after a long chase the man who has been converted by the Salvation Army returns him the fifty dollars instead of a bullet.

Mr. Fairbanks has excellent support in the cast. George Beranger is a ferocious villain and his marked accentuation of the gunman's traits are very effective as well as funny. Jule Carmen is particularly pleasing as the young society girl. She screens remarkably well, and her work is commendable.

The production, due to excellent direction, is more of a true comedy than slap-stick, yet the action is very fast. Director Cabanne has made the most of all of his situations. The settings are more than adequate and the photography is good.

"THE REPRISAL"

A Three-Part Drama by Elizabeth R. Carpenter. Produced by Selig Under the Direction of William Daly for Release on the General Film Programme.

Alma Thorne Fritz Brunette
Jack Rodney Jack Pickford
Louis Rodney Guy Oliver
Col. Ashton Frank Clark

If it were not for the numerous improbabilities which surround the plot "The Reprisal" would be convincing. As it is it is interesting and original. The situations do not follow conventional lines, in fact, it is due to this that some of them appear unnatural. The characters are well drawn and a highly efficient cast gives them decided definition. Guy Oliver and Jack Pickford are especially good in the roles of the two brothers, the latter a consumptive. Fritz Brunette is convincing both in the beginning as the ragged country girl, and later as the frivolous coquette. The settings serve their purpose very well and the photography is sharp and distinct.

The story itself has little suspense and the continuity on the whole is good. The plot is based on the desire of a woman to avenge a thwarted marriage. Later she seeks to get revenge on the man who came between her and her lover, his brother. She tries to do so by winning his love and after she has done so they are married. All this time she has kept her real identity hidden. A shot makes her believe that her husband has committed suicide and when she finds that the pistol was accidentally discharged without harming him she discovers that she really loves him.

IS INFLUENCE FOR GOOD

"Who's Guilty?" Series Praised by Educators and Used as Sermon Topic

The Pathe series, "Who's Guilty?" produced by the Arrow Company, is arousing widespread interest outside of the ranks of theatergoers, for educators, and members of the clerical brotherhood are beginning to realize what a powerful influence for good this unique set of films exercises on the youth of both sexes.

On June 15 two thousand spectators assembled in Loew's Theater, New Rochelle, at prices ranging from two to three dollars, to witness a benefit performance for the Blessed Sacrament Church, the chief feature of which was the appearance in person of Anna Nilsson and Tom Moore, stars of the "Who's Guilty?" film. The same intense interest was shown by those present as was in evidence when the Rev. D. J. Bradley, of Highland Church, Cleveland, saw fit to use the famous Pathe series as the topic for a sermon.

"I approve of the 'Who's Guilty?' series," said the clergyman, "because they make people think. Each chapter deals with some problem of life, and the question that ends each picture gives the public an opportunity to decide who is to blame for the tragedy."

V. L. S. E. RELEASES FOR JULY

V. L. S. E. has a most attractive programme of releases to offer for the month of July. There is a decided variety of pictures calculated to appeal to everybody. The first will be a Vitagraph production, "The Conflict," featuring Lucile Lee Stewart, July 3. July 10 will be the release date of "Fathers of Men," in which Robert Edison, Naomi Childers, and Bobby Connelly are featured. "According to the Code," with Marguerite Clayton, will also be released on the 10th. Antonio Moreno and Edith Storey will be seen in "The Tarantula" on the 17th, and Anita Stewart's next picture, "The Darling of Diana," will be released on the 24th. Selig's "The Prince Chap," with Marshall Neilan, Mary Charleson, and Bessie Eyton will also be released on the 24th. "The Light at Dusk," with Orrin Johnson, will complete the month's offerings on the 31st.

STRONG PROGRAMME FOR PATHE

The usual serial releases, a Gold Rooster play and a number of single-reel comedies and scenes comprise the first half of Pathe's July pictures. "The Iron Claw" will be concluded with the release of "The Cave of Despair," on the 3d, and "The Triumph of the Laughing Mask" on the 10th. "The Weaker Strain," of the "Who's Guilty" serial, and "Luke's Washful Waiting," a single-reel comedy, will also be released on July 3. "Across the Malay Archipelago," "The Kinkajou" educational split reel features, the Goldberg Cartoon Comedy, "Natty News," 2, and the Pathe weeklies will complete the programme for the week of the 3d.

NEW MUSTY SUFFER SERIES

Harry Watson, Jr., is scheduled to appear in a new series of "The Mishaps of Musty Suffer" comedies, according to an announcement from the George Kleine's headquarters. There are ten of the new comedies listed for production. Watson's success in the first series was responsible for requests from exhibitors for more "Musty" attractions, and it is confidently expected that the latest comedies will duplicate the triumphs of their predecessors.

BERT WILLIAMS FOR BIOGRAPH

Bert Williams, the well-known Ziegfeld Follies comedian, is to be featured by the Biograph Company in a series of two-reel comedies. Williams is especially noted for his droll pantomime, which should be very effective on the screen. The first of these comedies will be released through the General Film Company July 24.

SCENARIO CONTEST DECIDED

The Columbia University-Lasky Photoplay scenario contest was won by Dr. Ralston R. Reed of Morristown, N. J., with his script entitled "Humility O'Hedford." This scenario was selected as the best of about twenty that were submitted. They were read by William C. DeMille. As a result of this it is very probable that the Columbia University-Lasky prize photoplay contest will become an annual feature.

MAX FIGMAN IN NEW SERIES

Max Figman and his wife, Lolita Robertson, have been engaged by Roma Film, Inc., to make weekly one-reel comedy features to be released on the Metro programme. They have already begun work on the first picture of this series, which will be called "Love Me, Love My Dog," in which it is said there will be dogs to the value of \$10,000.

DAVENPORT STARTS NEW PICTURE

H. Davenport has begun the direction of a new five-reel Vitagraph feature in which Antonio Moreno will play the leading part, his role being that of a young mountaineer. An unusually large cast will be in evidence. Moreno has just finished work upon a Spanish drama in which Edith Storey appears as the feminine lead.

REPLETE WITH THRILLS

New Pathe and Arrow Serial, "The Grip of Evil," Has Thrill in Each Episode

Pathe announces the initial release of "The Grip of Evil," the first picture of the new \$5,000,000 serial programme, for July 24. Jackie Saunders and Roland Bottomley are starred in this serial, which is produced by Balboa, and the number of hairbreadth escapes which they go through in the various episodes will more than thrill any audience. Each episode will deal with the experiences of the two principal characters, giving the complete photoplay the cumulative interest of a serial without breaking the thread of the story if an episode is missed.

"The Grip of Evil" will be in fourteen episodes and its theme has been suggested by the acts of some of America's greatest minds. Besides having a powerful story, each episode will have one or more thrills. The first chapter, "Fate," has a big automobile explosion; the third, "The Upper Ten," has a collision between a train and an automobile. The second and fourth chapters contain several realistic fights. "The Way of a Woman," the fifth chapter, has a powerful denouement. The sixth episode is called "The Hypocrite," and in it a girl is rescued from an infuriated bull. A boat wreck and an automobile accident characterize "The Butterflies," the seventh chapter. Each of the other seven episodes is guaranteed to grip the audience.

MUTUAL RELEASES FOR THE WEEK

For the week of July 3, the Mutual programme offers two five-reel features, in which Helen Holmes, of the Signal studios, and William Russell, of the American Company, are the stars.

The first production is directed by J. P. McGowan, entitled "Medicine Bend." McGowan also appears in the role of "Whispering Smith," with Miss Holmes as Marion Sinclair. It is a continuation of the Frank H. Spearman railroad stories, provided with a powerful cast, and giving a realistic portrayal of life on the steel highways. This feature will be released July 3.

William Russell is featured in the second production, "The Highest Bid," released July 6. This production was adapted for the screen by J. Edward Hungerford from the novel of similar title by Arthur H. Gooden. The story is a romance of love and high finance reaching from Wall Street to the Sierras. Charlotte Burton and Harry Keenan head the supporting cast.

Iva Shepard and Alexander Gaden are slated for a three-act drama, entitled "The Hidden Face," released July 6. Vivian Rich and Alfred Vosburgh appear in a two-reel drama entitled "Killed by Whom?" A Mustang two-reel film, "The Taming of Wild Bill," has Jack Richardson and Nita Davis as the principals.

Margaret Gibson is the star of "The Good-for-Nothing Brat," a Centaur production in two parts. Vogue-Mutual offers

"The Chaser Chased," featuring Rube Miller, for release July 9. "Billy Van Deusen's Masquerade" is the "Beauty" card, featuring Johnny Sheehan, released July 5, and "The Gink Lands Again," starring Orral Humphrey, released July 9.

CHINESE DINE RALPH INCE

Members of the Chinese Nationalist of America recently gave a dinner to Ralph W. Ince, Vitagraph director, Lucille Lee Stewart and Huntly Gordon, also of that company. The affair took place in a restaurant known as "the Port Arthur," at 9 Mott street, in a private banquet room, decorated with Oriental hangings.

The league includes most of the prominent Chinamen in the United States on its membership roll. Among those present was Mr. S. Ma, formerly private secretary to President Sun Yat Yen of the first republic. The feast was presided over by Yon Phue Lee, who made a brief address of welcome to the guests. War correspondent McCormick spoke on conditions in China as they are today, and Louis J. Hock, author of "New York's Chinatown," described the family life of the Chinese in this country and Canada.

AND AGAIN "CASEY AT THE BAT"

During the recent convention of the International Association of Circulation Managers held at Grand Rapids last week, the Triangle production of "Casey at the Bat," featuring De Wolf Hopper, was shown. During the showing of the picture Mr. Hopper recited the now famous poem over the long distance telephone from San Francisco. Preceding Mr. Hopper's recitation, telephone messages were given to the convention by Charles Evans Hughes, Governor Hiram Johnson of California, Ralph Pulitzer, and William R. Hearst.

MISS CONDON AGAIN ACTIVE

Mabel Condon, THE MIRROR's Pacific Coast representative, has already started work at Universal City on material for the fourth studio number, which will appear in the near future. Miss Condon has only just completed the third California studio issue, but in line with her usual progressive policy, is getting ready for another drive across Aliland's borders.

LAST DAVIS STORY FOR SCREEN

The last story written by the late Richard Harding Davis, entitled, "Somewhere in France," will soon be released through Triangle. J. G. Hawks, of the Triangle-Ince staff of authors, has finished the scenario of the photoplay. The scenes are laid in Europe during the war. Louise Glaum may be featured in the production.

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"Double Trouble," starring Douglas Fairbanks
"Sold for Marriage," starring Lillian Gish
"The Bouncer," starring Douglas Fairbanks

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FEATURES ON THE MARKET

DATE	PRODUCER	PLAY	STAR
June 8	Morocco	The Making of Maddalena	Edna Goodrich
June 12	Famous	Silks and Satins	Marguerite Clark
June 15	Famous	Destiny's Toy	Louise Huff
June 19	Lasky	The Clown	Victor Moore
June 22	Famous	Susie Snowflake	Ann Pennington
June 26	Famous	The World's Great Snare	Pauline Frederick
June 29	Pallas	The American Beauty	Myrtle Stedman
July 3	Lasky	The Dupe	Blanche Sweet
July 6	Famous	The Smugglers	Donald Brian
July 10	Lasky	The Selfish Woman	Wallace Reid and Cleo Ridgely
July 13	Pallas	Davy Crockett	As done by Frank Mayo and Dustin Farnum
July 17	Lasky	The Dream Girl	Mae Murray
July 20	Famous	Under Cover	Hazel Dawn and Owen Moore
July 24	Morocco	An International Marriage	Rita Jolivet

V-L-S-E. INC.

June 12	Essanay	That Sort	Wanda Howard, Ernest Maupain, Duncan McRae, and John Lorenz
June 12	Vitagraph	The Redemption of David Darcay	James Morrison
June 12	Vitagraph	Kernel Nutt's Musical Shirl	Frank Daniels
June 19	Vitagraph	The Man Behind the Curtain	Lillian Walker and Evart Overton
June 19	Vitagraph	Kernel Nutt Flirts with Wife	Frank Daniels
June 26	Selig	The Valiants of Virginia	Kathlyn Williams, Arthur Shirley, Edith Johnson, Al. W. Filson, Guy Oliver, Billy Jacobs, and Harry Lonsdale
June 26	Vitagraph	The Shop Girl	Edith Storey and Antonio Moreno
June 26	Vitagraph	Kernel Nutt in Mexico	Frank Daniels
July 3	Lubin	The Light at Dusk	Orrin Johnson
July 3	Vitagraph	The Conflict	Lucille Lee Stewart
July 10	Essanay	According to the Code	Lewis S. Stone, Marguerite Clayton, E. H. Calvert, and Sydney Ainsworth
July 10	Vitagraph	Fathers of Men	Robert Edeson and Naomi Childers
July 17	Vitagraph	Tarantula	Edith Storey and Antonio Moreno
July 24	Selig	The Prince Chap	Bessie Eyton, Mary Charleson, George Fawcett, and Marshall Neilan
July 24	Vitagraph	The Daring of Diana	Anita Stewart

EQUITABLE RELEASES.

June 12	World	Perils of Divorce	Edna Wallace Hopper and Frank Sheridan
June 19	World	La Boheme	Alice Brady
June 26	World	What Happened at 22?	Frances Nelson and Arthur Ashley
July 3	World	The Crucial Test	Kitty Gordon
July 10	World	The Story of Susan	Clara Kimball Young
July 17	World	Friday the 13th	Robert Warwick
July 24	World	The Weakness of Man	Holbrook Blinn

FATHE "GOLD ROOSTER" FEATURES.

June	Joe	The Beloved Vagabond.	Edwin Arden, Kathryn Brown Decker
June	Joe	The Light That Failed	Robert Edeson and Joe Collins
June	Joe	New York	Florence Reed and Fania Marinoff
June	Joe	Madame X	Dorothy Donnelly
June	Joe	Hazel Kirks	Pearl White
June	Joe	The Precious Pebble	Ralph Kellard and Lois Meredith
June	Joe	The Shrine of Happiness	Jackie Saunders
June	Joe	Big Jim Garrity	Robert Edeson and Eleanor Woodruff
June	Joe	The Woman's Law	Florence Reed and Duncan McRae
June	Joe	Little Mary Sunshine	Baby Helen and Marie Osborne
June	Joe	The King's Game	Pearl White, George Probert and Sheldon Lewis
June	Joe	The Girl With the Green Eyes	Katherine Kasirad and Julian L'Estrange
June	Joe	Excuse Me	George F. Marion, Geraldine O'Brien, a
June	Joe	The Lone Trail	Victor Blackburn
June	Joe	A Matrimonial Martyr	Fred Paul and Agnes Glynne
June	Joe		Ruth Roland

TRIANGLE FILM CORPORATION.

June 11	(Fine Arts)	Reggie Mixes In.	Douglas Fairbanks.
June 11	(Ince)	Sorrows of Love.	Bessie Barriscale.
June 18	(Fine Arts)	An Innocent Magdalene.	Lillian Gish.
June 18	(Ince)	The Dividend.	William H. Thompson and Charles Ray.
June 25	(Fine Arts)	A Wild Girl of the Sierras.	Mae Marsh.
June 25	(Ince)	The Apostle of Vengeance.	William S. Hart.
July 2	(Fine Arts)	Casey at the Bat.	De Wolf Hopper.
July 2	(Ince)	The Phantom.	Frank Keenan.
July 9	(Fine Arts)	Flirting With Fate.	Douglas Fairbanks.
July 9	(Ince)	The Deserter.	Charles Ray.

METRO PICTURES CORPORATION.

June 5	Dorian's Divorce.	Lionel Barrymore and Grace Valentine.
June 12	The Masked Rider.	Harold Lockwood and May Allison.
June 19	The Flower of No Man's Land.	Viola Dana.

BLUEBIRD PHOTOPLAYS, INC., RELEASES.

June 12	Bobbie of the Ballet.	Louise Lovely.
June 19	The Three Godfathers.	All-Star Cast
June 26	Shoes.	Mary McDonald.
July 3	Broken Fetters.	Violet Mercereau.
July 10	The Love Girl.	Ella Hall.
July 17	The Grasp of Greed.	Louise Lovely.
July 24	The Silent Battle.	J. Warren Kerrigan.

FATHE EXCHANGE.

Week of July 3.	
(Pathe) The Iron Claw.	No. 19.
(Pathe) The Cave of Despair.	Dr.
(Pathe) Who's Guilty?	No. 9.
(Pathe) The Weaker Strain.	Dr.
(Pathe) Luke's Washful Waiting.	Com.
(Pathe) Nutty News.	Cartoon.
(Pathe) The Porcupine.	Colored. Educ.
(Pathe) Across the Malay Archipelago.	Scenic.
(Pathe) The Kinkajou.	Educ.
(Pathe) News No. 54.	
(Pathe) News No. 55.	

GENERAL FILM RELEASES

Monday, July 3.	
(Bio.) The Blue or the Gray.	Dr.
(Kalem) Black Magic.	"Social Pirates." 2 R.
(Lubin) Otto the Traffic Cop.	Com.
(Selig) The Return.	3 R. Dr.
(Selig) Sell-Tribune.	No. 53. 1916. Top.
(Vita) Billie's Mother.	Dr.
(Vita) A Tour from Bergen to Bandak.	Scenic.
Tuesday, July 4.	
(Bio.) His Trust and His Trust Fulfilled.	2 R.
(Ess.) The Fable of "The Pearsome Food Between the First Families."	2 R. Com.
(Kalem) The Peach Pickers.	Com.
Wednesday, July 5.	
(Ess.) Animated No. 12.	Cartoon.
(Kalem) A Scenic subject on the same reel.	
(Kalem) Notch Number Nine.	Dr.
(Vim) Housekeeping.	Com.
Thursday, July 6.	
(Lubin) The Stolen Master.	3 R. Dr.
(Selig) Sell-Tribune.	Top.
(Vim) A Day at School.	Com.
Friday, July 7.	
(Kalem) The Psychic Phenomenon.	Com.
(Knickerbocker Star Feature) The Crooked Road.	3 R. Dr.
(Vim) Furnished Rooms.	Com.
(Vita) When It Rains It Pours.	Com.
Saturday, July 8.	
(Ess.) Power.	3 R. Dr.
(Kalem) "Hazards of Helen."	Railroad Series
(Lubin) A Terrible Tragedy.	Com.
(Selig) Some Duel.	Western. Com.

(Imp.) The Clever Mrs. Carter.	Com.
(Rex) The Head of the Family.	Dr.
Wednesday, July 5.	
(Animated Weekly) No. 27.	Top.
(L-KO) A Gambler's Gamble.	Com.
(Victor) Behind the Veil.	2 R. Dr.
Thursday, July 6.	
(Big I) The Wishing Lamp.	Dr.
(Imp) The Man Across the Street.	Dr.
(Powers) The Janitor.	Com.
Friday, July 7.	
(Imp) The River Goddess.	Com.-Dr.
(Nestor) Double Crossing the Dean.	Com.
(Victor) Any Youth.	Dr.
Saturday, July 8.	
(Bison) The Committee on Credentials.	3 R. Dr.
(Joker) An All Around Cure.	Com.
(Powers) Sports of the Rajah in Mysterious India as revealed by the Famous Dr. Dorsey Expedition.	Educ.
Sunday, July 9.	
(Rex) A Dead Yesterday.	Dr.
(L-KO) Getting the Goods on Gertie.	Com.

MUTUAL FILM RELEASES

Sunday, July 2.	
(Beatty) The Gink from Kankakee.	Com.
(Gaumont) Real Life.	Mutual Film Magazine.
(Vogue) Just for a Kid.	Com.
Monday, July 3.	
(American) Killed By Whom?	2 R. Dr.
(Mutual Star Production) Medicine Bend.	Am. 5 R. Dr.
Tuesday, July 4.	
(Vogue) The Chaser Chased.	Com.
Wednesday, July 5.	
(Beatty) Billy Van Deusen Masquerader.	Com.
(Gaumont) See America First.	No. 43. "Mobile, Ala." Scenic.
(Karlson) Komies.	Cartoon.
(Mutual Weekly) No. 79.	Top.
Thursday, July 6.	
(Gaumont) The Hidden Fate.	3 R. Dr.
Friday, July 7.	
(Cob) A Merry Mix-Up.	Com.
(Mustang) The Taming of Wild Bill.	2 R. Dr.
Saturday, July 8.	
(Centaur) The Good-For-Nothing Brat.	2 R. Dr.

UNIVERSAL FILM RELEASES

Monday, July 3.	
(Red Feather Photo.) The Way of the World.	5 R. Dr.
(Universal Special Feature) The Adventures of Peg o' the Ring.	No. 19. 2 R. Dr.
Tuesday, July 4.	
(Gold Seal) They Wouldn't Take Him Seriously.	Com.-Dr.

PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

An interesting bit of posthumous autobiography came to light not long ago when there was discovered a letter from Frank Norris, who is best known as the author of "The Pit," and the contents of this letter written by the novelist is also applicable to the photoplay writing art. It is quoted in part: "I don't believe a fiction writer should shut himself up in his profession. Novels cannot be written from the closet or study. You've got to live your stuff. I believe novelists, of all people, should take interest in contemporary politics, international affairs, and big things of the world. I write with great difficulty, but managed to accomplish forty short stories and five novels within the last three years, and a lot of special unsigned articles. I don't like to write but like having written. I hate the effort of driving a pen from line to line; I work only three hours a day, but work every day. I believe in blunt, crude Anglo-Saxon words and sometimes spend half an hour trying to get just the right combination of one-half dozen words. I never rewrite stuff but do all hard work at first writing. I only revise and very lightly in typewritten copy."

The Norris Method

The methods pursued by Frank Norris are those that can well be followed by photoplay authors, real and near. One cannot obtain the correct views of life while closeted. To be broad-minded one must get out among the people; must enter actively into public affairs; must see life in the living, not sit in some study and imagine life. One must have lived before one can adequately describe life's problems to others. And then the day's work should not be performed haphazardly. Have a certain time for work and labor during that time. If only an hour daily, work hard during that hour. Frank Norris believed time was well spent in getting just the right combination of half a dozen words. And many a photoplaywright of to-day doesn't care at all for word combinations, they just dash off page after page of words that are startling in their number and which bury the thought meant to convey.

From Mr. Gaskill

A communication from Mr. Charles L. Gaskill is worthy of special notice for Mr. Gaskill long since won his spurs as a writer and director of photoplays. "It is with no spirit of frivolous argumentativeness that I am sending you this communication," writes Mr. Gaskill. "I beg you to treat it with the same fine spirit of fairness that I have been happy to observe, is no less one of the attractions of your weekly observations, than the enlightened views you so ably express. As the swaddling-clothes period of our art disappears, should we not look over the infant well and carefully, and induce its young tongue to utter as well only good and true words which aptly, accurately and tastefully express its ideas? It is only proper that we take up the slack all along the line. We should not call a picture play a scenario if for no other reason than that the term is weak and misleading, and certainly operates more or less against the ultimate establishment of the play in manuscript as real property, worthy of legal protection as property. To-day, it would appear, is a good season in which to examine some of the terms employed in the machinery of the picture drama, with some consideration as to their fitness and correctness. It is not to be expected that so sudden an art as the picture drama, evolved in the travail of trade and by men whose undoubted business qualifications exceeded by far their ability to employ words with accuracy and nicety, should have come from the sky full-fledged and unruffled. And certainly the efforts so far of the penny-a-liners, and copy grinders, and press agents, have accomplished nothing with respect to the terminology of the picture drama, except confusion and nonsense. The absurd term photoplay, for instance, had its origin in

the mind of a gentleman in the clothing business who was goaded on by a reward of \$25. The impossibility of such a union of words is so obvious to an ordinary mind that is even slightly acquainted with derivatives and good taste—not to say accuracy—that comment would be unnecessary. The word is banal and untruthful to say no more.

Amusing Words, He Says

"Perhaps the most amusing words of all are leader, title, and caption, as employed by erudite instructors and scenario-slingers to indicate the interscriptive matter of the picture play. These words are utterly impossible as they are used. Leader is perhaps the most offensive and inane of the three. Another extremely inaccurate word, and as offensive as false, is the word scenario as applied to a finished picture play. This word, at best a pretense, was formerly applied to indicate the rough draft or synopsis of a play. It is applicable to-day in the same manner to the picture play. But it could indicate nothing more than the synopsis of a picture play—not the finished, practicable play itself. Indeed, the false applications of this absurd word photoplay has probably militated as much to the belittling and stultification of the art of picture play writing as any other cause.

Here's Another "Biff"

"This is also a ridiculous term—manufacturer. A man who sends forth a picture play to be seen and read is beyond argument a publisher. The writing, the directing, the acting of a picture play are arts. The only thing about a picture play that is manufacturing is the developing and printing of the film—that is to say the typesetting and the bookmaking. Many of the publishers of picture plays do not even own a laboratory. To call them manufacturers is childish and nonsensical. It may be urged by a certain class of loose and fluent 'journalists' who mistake their volubility for talent, billingsgate for argument, that a discussion of this subject is entirely out of order in view of the tremendous circumstance that their *ipse dixit* has gone forth. But such is not the case. The discussion is most timely, the time is ripe for reforms. Our transcendent art is attracting the attention of men of literary acumen—and why not? The picture play is absolutely one of the children of literature. Within the last month two very well known and beloved writers of international standing have asked me the question why the term leader was used to indicate what could be nothing less than interscribed matter necessary to essentially a part of the picture play. All that I could say was that I did not employ the term. It was one of these gentlemen who called my attention to the fact that the word scenario should include nothing more than the synopsis of a stage play. It was he also who made me to understand that the word play is wholly generic, and requires a qualifying word before it to indicate a drama executed in pictures no more than when it is employed to indicate a play written and spoken in words. That is to say, picture play is no more necessary than stage play. Ergo, photoplay is nauseating. A free expression from the men and women engaged in the writing and making of picture drama should be induced by THE MIRROR not that some agreement may be reached, but that the flat of fact should go forth and reform the present sorry terminology of picture drama. And be it understood, please, that I write this not to be contumacious, but emphatic: not to exhibit myself, but to see what others have to say." Mr. Gaskill's argument while interesting is not at all new. Semi-occasionally there comes a scoring of the words scenario, photoplay, etc., and as to sub-titles, leaders, and captions, they have been discoursed upon time and again. We are of the opinion that the use of these terms will never be foregone. Like the word "movies" they have become a part of the vernacular. We shall, of course, welcome other opinions.

Selig

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